

Cooperating Teachers' Lived Expectations In Student Teaching; A Critical  
Phenomenological Exploration of Identity Infusing Arts-Based Research

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As the end of this phase of my life is realized, I embrace it with a renewed outlook on learning, teaching, and living, which my doctoral education has empowered. I phenomenologically return to this lifeworld with feelings of fullness, angst, and love and glimpses of paintings to come.

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## **Dedication**

For my dad, Curtis Gilbert Weiss.

## Abstract

Through an examination of the identity of the cooperating teacher, this study interrogates the relationships that exist between the pedagogical and the practical in pre-service teacher education, specifically within the phenomenon of student teaching. An investigation of the lifeworld of the cooperating teacher, exclusively through her use of language, reveals the experience of living one's expectations for another (the student teacher). Through a close examination of the identity of the cooperating teacher as mentor, a complex and dynamic relationship between two people is revealed, comprised of a myriad of power implications. To understand what it means to be a cooperating teacher is to understand the meaning structures that have come to restrict, challenge, or question the nature of mentoring and, consequently, student teaching. This study takes investigative and analytical methodologies towards a more nuanced approach to performing research, specifically through Mark Vagle's *post-intentional* phenomenology, Gunther Kress's *multimodal* discourse analysis, Norman Fairclough's *critical* discourse analysis, and *critical* arts-based research in the style of Postcolonial activist artist, Jean Michel Basquiat. The result becomes multimodal critical discourse analysis- visual critical paintings that: 1) Challenge the dominant notion of research as that of written or spoken language and 2) Interrogate the power positions revealed in and through the language of the cooperating teacher participants.

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## Preface

*Better than a thousand days of diligent study, is one day with a great teacher.*

- Japanese proverb

## Introduction

For years, I have sent hundreds of emails with the above adage linked to my signature. I am a teacher educator, after all, and I embrace the belief that a “great teacher” can have a profound impact on his/her students. It wasn’t until I began my doctoral studies that I began to examine my one-sentence philosophy, questioning what *meaningful teacher education* entails, and therefore, what is a great teacher. Is teaching a practical endeavor (situated in activity), an intellectual one (situated in theory), or both? Many students in teacher education spend over four years of college courses in which they study theory, curriculum, and methods surrounding the profession of teaching, after which they hypothetically apply this intellectual learning into practical teaching. In this format, the “study” of teaching theoretically is a prelude to the “act” of teaching practically in pre-service teacher education.

Typically the culminating activity of pre-service teacher education, student teaching is often deemed the most important component of a college student’s career. Within most teacher education programs student teaching is referred to as the “capstone” event, and many have argued that it is the central focus of pre-service teacher education from which everything else in a program emanates (Ball & Forzani, 2009; Ciscell, 1989; Turney et al., 1985). Teacher candidates place the highest value on their student teaching experience, exceeding that of formal education courses (Copas, 1984; Hermanowicz, 1966; Karmos & Jacko, 1977; Lortie, 2002; Lowther, 1968; Mason,

1961; Richardson-Koehler, 1988). Further, student teachers describe the influence of the cooperating teacher as “vital” and “profound,” and there is consensus that the cooperating teacher is the most significant variable within that experience (Anderson, 2007; Karmos & Jacko, 1977; Clarke, Triggs, & Nielsen, 2013; Copas, 1984; Darling Hammond, 2006; Lowther, 1968; Russell & Russell, 2011; Sudzina, Giebelhaus, & Coolican, 1997).

The essence of teaching does not live in theory. It is common knowledge that a person can be immersed in pedagogical theory and yet be a poor educator. If the above quotation is the philosophy of teacher education, those “thousand days of diligent study” in university coursework can be easily supplanted by “one day with a great teacher (mentor).” One day versus 1000 days is overwhelming odds in favor of training over studying- practice over theory. So, what does it mean to be (or be with) a great teacher? The question signifies that to do something, you have to be something; there is something fundamental to our *being* that is required in teaching. Moreover, if this “something” is the essence of teaching, the question lies in how to get at it.

On the other hand, too often pedagogic concerns tend to be reduced to practical ones. Learning to teach is often equated with the act or activity of teaching, and student teaching has largely reaffirmed this view within the structure of mentoring via apprenticeship. Broadly, “mentoring” signifies the act of a person who uses his/her experience to instruct a less knowledgeable protégé (Anderson & Shannon, 1988). The mentor’s role is to support and guide a new teacher in a relationship designed to help the mentee succeed on his or her own (Ingersoll & Kralik, 2004; Newton & Dunne, 2003). While mentoring appears to be a simple, positive, and practical act, a closer

examination of the identity of the mentor reveals a complex and dynamic relationship between two people that is comprised of a myriad of power implications.

As a pre-service teacher educator and researcher, I seek to unearth aspects of teacher education that purport mentoring and student teaching as essential practical endeavors, questioning the premises of the relationship of the cooperating teacher and student teacher. I specifically investigate the lifeworld of the cooperating teacher, exclusively through her use of language, as she describes and interprets the experience of living one's expectations for another (the student teacher). By revealing aspects of the cooperating teacher's identity, relationships, and power, I can get at aspects of the nature of student teaching via the experience of mentoring. For the cooperating teacher to have expectations is to live expectations- to know them, to feel them, to verbalize them, to perform them, and to embody them. Theirs is the lifeworld I explore.

## **PHASE ONE**

### **Statement of the Problem**

#### **Cooperating Teacher's Lived Expectations for the Student Teacher**

Through an examination of the identity of the cooperating teacher, I examine the relationships that exist between the pedagogical and the practical in pre-service teacher education, specifically within the phenomenon of student teaching. Interviewing three cooperating teachers, I search for insights within their discourses to aid in the analysis of the ways that cooperating teachers characterize themselves by describing the ways that they define their expectations in pre-service teacher education. Ultimately, I seek to address the question, "*How do cooperating teachers live their expectations for their*

*student teachers?”* I explore the situated identities and relationships of power that are embedded in, constructed by, and reproduced in what is commonly the culminating experience of pre-service teacher education, student teaching, as evidenced in the discourse of the cooperating teacher. Finally, I investigate how my three participants characterize their identities and how, in and through the discourse of verbalizing their expectations for their student teachers, these cooperating teachers define their own identities and those of their student teachers and university supervisors.

*Ms. Jackson: Was it just my gut feeling, or did I have documentation? ...There's expectations and things but I guess I've taught so long it's more about reaction, and not even anything I can necessarily say hard copy, you know. It's just a way of knowing and watching how it works.* (S. Jackson, personal communication, June 15, 2012)

*Ms. Robins: I guess, you know, the hands on is the big deal to me because I want practical people because you have to make quick decisions every day. It's not, "Well I'll think about and get back to you." It's right now; "What are you going to do?" And if they can't think of anything on the spot, that's going to be a problem.* (K. Robins, personal communication, June 12, 2012)

*Ms. Landsom: To be a learner in my classroom... They're more of a, a guest in the whole continuum of where my students are and, you know, my expectations*

*and their expectations, um, need to kind of match.* (P. Landsom, personal communication, June 12, 2012)

The quotations above are from interviews as part of a research study that I did involving three elementary art teachers responding to questions regarding their perceptions of their identities as cooperating teachers and the expectations that they have established for their student teachers. These specific excerpts above reveal just a few of their perceptions of their identities in student teaching and what mentoring looks and feels like to them: the “gut feeling” of living the cooperating teacher’s expectations for her student teacher (Ms. Jackson); the expectation for the student teacher to respond to action with immediate answers in practical settings (Ms. Robins); and the need for expectations between cooperating teacher and student teacher to be the same (Ms. Landsom). I pay particular attention to the content in their talk, as the discourses of these cooperating teachers’ lived experiences have implications on identity, relationships, and power revealed in and through their language. In this study, I ask specifically: *What in the cooperating teacher’s language defines her identity as cooperating teacher and the identity of the student teacher? What in her language defines the relationship between her and her student teacher? And lastly, what positions of power are constructed and embedded within the cooperating teacher’s language?*

In the final section of Phase One, I look toward future research opportunities based upon findings from this research study, proposing that my inquiries, ideas, and manifestations at this point are multiple and partial. In gaining a deeper understanding

of how expectations are lived from the cooperating teacher's perspective, I hope to increase the educative power of the student teaching experience and to provide insight about the relationship between what the student teachers learn at the university and what they are able to use in the classroom. I will use this research to contribute to the field of education, specifically teacher education, and to offer the prospect of more effective student teaching practices for future teachers. I hope my research will reveal insights and understandings as to how I can better prepare new teachers and support cooperating teachers in the teaching profession. To understand what it means to be a cooperating teacher is to understand structures that have come to restrict, challenge, or question the nature of mentoring and, consequently, student teaching.

### **Review of Literature**

In this dissertation, I narrow my focus on the intersection where improving teacher education in general confronts the student teaching experience in specific. I am particularly interested in the relationships that develop between the pedagogical and the practical, and the discourses surrounding two key components of the student teaching experience: the cooperating teacher and the student teacher. Through a review of the literature, I will uncover some of the complexities and assumptions involved in teaching and teacher education; I will examine the practice of mentoring and the mentor/mentee relationship within the student teaching experience; I will problematize traditional theory-to-practice frameworks in teacher education; and I will advocate for critical consciousness whereby education has a transformative power through reflection and action.



There is general consensus that student teaching is the key aspect of a teacher education program (Beck & Kosnik, 2002; Glickman & Bey, 1990; McIntyre, Byrd, & Foxx, 1996). Many studies provide overviews of student teaching mentoring, and several examine the intricacies involved in mentor/mentee relations and interactions (Bullough, 2005; Bullough & Draper, 2004; Clarke et al., 2013; Darling-Hammond, 2006; Gray & Gray, 1985; Jones, M., & Straker, 2006; McIntyre, Hagger & Wilkins, 1994; Russell & Russell, 2011; Zeichner, 1985, 1990, 2010). However, there is still much to be learned about the substance and quality of these experiences as they are implemented in the field (Clarke, A., 2006; Zeichner, 1985, 2010). More specifically and significantly, “the role of cooperating teachers’ influence or *power* in the student teaching practicum is not understood adequately and is deserved of further study” (Anderson, 2007, p. 308). My study directly and specifically examines the lived experiences of cooperating teachers through a critical analysis of their identities.

### **Teaching is a Complex and Difficult Profession**

The task of preparing teachers is demanding because the practice of teaching is powerfully complex, and yet it is a job that, to many, *seems* easy. Many people perceive teaching as common sense (Ball & Cohen, 1999); and the notion that “anyone can teach” is widely accepted in our society, even without professional training (Book et al., 1985; Labaree, 2004; Lortie, 1975). For example, one-third of education majors believed they could start teaching immediately after high school without any coursework or experience in education (Book et al., 1985). Following K-12 schooling, the stage is set for formal university teacher preparation as a meaningless teaching and learning endeavor.

Because teaching is assumedly easy, student teachers undergo an abrupt realization that teaching is more difficult than they ever expected. Lortie's (1975) participants indicated their expectations of teaching, stating that teaching demanded more time than they expected; the training was unrealistic; discipline was harder than they thought it would be; ... etc. "The subjective reality was misperceived" (p. 65). Neither their formal education nor student teaching had appropriately prepared them for teaching.

Deborah Lowenberg Ball's 2013 edTPA conference presentation emphasized that the rigor of the teaching profession should be compared with that of other "high risk" professions (e.g. pilots, surgeons, doctors, electricians, and hair dressers) (Ball, 2013). However, educating a teacher is a very different process from that of other professions because teaching is not like any other profession (Britzman, 1991; Labaree, 2000). Teachers depend on their clients (students) to achieve results, whereas practitioners in most other careers rely on their own skill and will to accomplish results. To contrast teaching from other occupations and career fields, Labaree (2000) states:

A surgeon can fix the ailment of a patient who sleeps through the operation, and a lawyer can successfully defend a client who remains mute during the trial; but success for a teacher depends heavily on the active cooperation of the student.  
(p. 41)

Teachers can succeed only if their clients succeed (Cohen, 1988). Ironically, the student must be willing to learn, else the teacher is considered to have failed.

The expertise of teachers doesn't consist merely of the subject matter they teach; the expertise is the "capacity to teach others how to learn this subject matter"

(Labaree, 2004, p. 60). While other professions use their knowledge to help clients with problems, they don't provide the clients with the capacity to solve the problems for themselves the next time around (Fenstermacher, 1990, p. 136). Teachers give their knowledge away in the hopes that their students will learn "to be teachers of themselves" (Labaree, 2004, p. 60); and as Block (2008) states, "Teachers are not only brave, but must help others to achieve bravery" (p. 417). In the same manner, teacher educators and cooperating teachers give away their own expertise in order to enable and inspire prospective teachers to teach without the need for consistent advice or dependence on another. If pre-service teachers are to succeed, they must venture out on their own without assistance. Altogether, good teachers make themselves unnecessary through the development of student empowerment.

Teaching is a difficult job, for, largely, it is the "practice of human improvement" (Cohen, 1988, p. 55). Block (2008) states that more so than the standards, performance or curriculum of which teachers speak, teaching is about "the human touch that has been made" (Block, 2008, p. 417). Practitioners (teachers) try to produce states of mind and feelings in other people "by direct work on and with those they seek to improve" (Labaree, 2004, p. 40). Reiterating these difficulties, Labaree grounds teaching in the "necessity of motivating cognitive, moral, and behavioral change in a group of involuntary and frequently resistant clients" (p. 56). Ultimately, the teacher must develop an effective and genuine teaching identity and use it to manage a complicated and demanding emotional relationship with students for curricular purposes.

"Teacher education has the honor of being the worst problem and the best solution in education" (Fullan, 1993, p. 12). This is because, as Labaree (2004) states,

the challenge for teacher educators is daunting; it is an extraordinary task to teach people to teach well:

We ask teacher education programs to provide ordinary college students with the imponderable so they can teach the irrepressible in a manner that pleases the irreconcilable, and all without knowing clearly either the purposes or the consequences of their actions. (p. 56)

Missing from these teacher education programs are carefully constructed and validated theories of teacher learning that could inform teacher education (Ball & Cohen, 1999). Missing is the requirement and necessity that teachers become serious learners in and around their practice rather than accumulating strategies and activities for it. Therefore, education schools struggle to develop effective, consistent, and coherent programs for preparing practitioners in the field. And because teacher education cannot clearly define the goals and consequences of its program, it will never win the respect like that of other professional education programs. Teacher education institutions must take responsibility for their reputation as laggards rather than leaders of educational change (Fullan, 1993).

Exacerbating the assumptions surrounding the *easiness* of teaching, the national movement, Teach for America (TFA), seems to pose a solution to a broken American school system. TFA reiterates a common assumption that “everything a person “needs to know about how to teach could be learned by intelligent people in a single summer of well-planned instruction” (Kramer, 1992, p. 24). TFA recruits new college graduates with no teaching experience, trains them for a few weeks as a means to alternative certification, and then puts these novices into the most challenging schools for a limited

two-year stint. This cycling of new “teachers” negates any sort of understanding that teachers grow with experience and that teachers choose a teaching career as a life career. “TFA’s success has stifled any national discussion about how to build a profession of well-educated, well-prepared, experienced educators who view teaching as a career rather than an experience” (Ravich, 2011). Appleman (2009) wrote, “Implicit in Teach for America’s approach is the insidious assumption that anyone who knows a subject and is willing to be with kids can teach -- with little training.” Learning to teach, therefore, is something that appears to merely happen “on the job,” provided one has knowledge of a subject.

### **The Apprenticeship of Observation**

Lived experience and educative experience are not independent of one another. There is a powerful socialization into teaching that occurs in teachers’ prior personal experiences as students (Ball & Cohen, 1999; Gallego, 2001). The interaction between students and teachers is not “passive observation” but rather “a relationship which has consequences for the student and thus is invested with affect” (Lortie, 2002, p. 61). Likewise, what prospective teachers learn during their field experience “is strongly influenced by the assumptions, conceptions, beliefs, dispositions, and capabilities that they bring with them” from their own lived experience as students (Zeichner & Gore, 1990). In this case, personal experience from a student perspective may be problematic in one’s beliefs about and approaches to teaching.

Teachers learn to teach by watching other teachers. Children spend 180 days a year in school and a total of 14,000 hours between kindergarten and high school graduation. Thus, prior to formal teacher education, students in K-12 settings observe

the actions of teachers and become quick to judge them as effective or ineffective based upon the assumption that being a student makes one an expert by watching teachers. Some of these children eventually choose a career in teaching, and as undergraduate education majors they look back upon their K-12 years as the true internship of teaching (Fullan, 1993, p.14). This “mass experience” has strong implications for teacher education, as students’ “sense of the teacher’s world is strangely established before they begin learning to teach” (Britzman, 1991, p. 1 & 4). In formal teacher preparation, observation is reinforced, as teacher candidates are sent into the trenches of the school system to “watch and learn” from seasoned and, therefore, assumedly great teachers. The student learns “to ‘take the role’ of the classroom teacher, to engage in at least enough empathy to anticipate the teacher’s probable reaction to his behavior” (Lortie, p. 61-62). To teach, then, connotes to imitate teachers.

The flawed perception derived from the widespread idea that anyone can teach begins with what Lortie (2002) asserts as the “apprenticeship of observation” in teacher training. The student learns to assume the role of the classroom teacher, and this imitation occurs often unknowingly. Prospective teachers have spent about twenty years as students observing and constructing knowledge concerning what it means to be classroom teacher- the dilemma that teachers were once students themselves. More potent than formal teacher education, the apprenticeship of observation is reinforced in student teaching.

Because teaching is completely familiar to pre-service teachers, teacher educators are seen as “simply teaching prospective teachers to teach what everyone

already knows” (Lortie, 2002, p. 58). It is also assumed that most of what novice teachers need to learn about teaching can be learned “on the job in the midst of practice and that the role of the university can be minimized without serious loss” (Zeichner, 2010, p. 91; Grossman & Loeb, 2008). As a result, teacher education programs are considered more of an arbitrary hoop to jump through rather than purposeful preparation.

What students don’t see in their apprenticeship of observation is the complex reasoning behind what teachers do. Students see *what* teachers do, but they don’t examine *why or how*. Thus, what students learn about teaching is observational and imitative rather than explicit and analytical. To them, teaching appears to be a simple action “guided either by custom (this is the way teaching is done) or by nature (this is the kind of person I am)” (Lortie, p. 58). Neither case is beneficial. Students need to see the thinking behind the teacher’s action- strategies, alternatives, and goals by means of the action. To offset their traditional experiences in the classroom, students should question and challenge what they learned observing their own teachers over the years, such as, “What makes their teachers’ ways effective/ineffective?” and, “Are there alternative methods?” Teacher preparation programs legitimately teach; however students don’t understand the need. The skills and knowledge behind teacher education, whether interesting or explicit, are necessary.

### **Mentoring is a Complex Relationship**

Mentoring is messy business (Sato, 2008); however, mentoring plays a large and important role in pre-service education of teachers. Within the high-stakes nature of student teaching as the capstone experience of teacher education, there is little in the

literature that addresses the complex dynamic of the cooperating teacher/student teacher relationship. Hawkey (1997) describes the lack of analysis and theory in relation to the study and practice of mentoring. There has been little research exploring the role of mentoring in developing successful teachers (Giebelhaus, & Coolican, 1997; Bey, 1992; Ganser, 1993,1996; Head, Reiman & Thies-Sprinthall, 1992; Odell, 1990; Wang, J. & Odell, 2002). These studies, as referenced below, reveal the identity of the cooperating teacher as either mentor or tormentor (Sudzina et al., 1997).

Cooperating teachers act as mentors on behalf of their student teachers, providing support through a vision of accomplished teaching practice and thoughtful professional judgment. In teacher development, a mentor has been described as supporter, sponsor, guide, counselor, protector, encourager and confidant (Odell, 1990). Supporting the teacher candidate includes supervising and guiding him or her to make the transition from theory to practice (Bey, 1992). A genuine mentor-protégé relationship occurs when both cooperating teacher and student teacher are equally committed to the goals of student teaching and when they are equally aware of the process and function of mentoring that includes benefits for both parties (Head et al., 1992). Hawkey (1997) offers an intricate examination of mentoring interactions and how mentoring relationships operate between student teachers and cooperating teachers. Her own review of literature on mentoring categorizes current research into approaches on mentoring in student teaching.

One research approach focuses on expertise and the *roles and responsibilities* of those involved in framing the student teaching experience. The cooperating teacher mentor has the most to contribute at levels of direct practice; and the university



supervisor contributes at levels of practical principles and disciplinary theory (Hawkey, 1997, p. 326 citing Bennett & Dunne, 1996). There is a general lack of consensus and considerable confusion and dispute over the roles and responsibilities of participants.

A more functional approach focuses on *stages in student teacher development*, indicating phases that student teachers typically go through in student teaching, usually ranging from novice to expert (Hawkey citing Fuller, 1997; Kagan, 1992). A more idealized conceptualization includes the stages, “early idealism, survival, recognizing difficulties, hitting the plateau, and moving on” (Hawkey, 1997, p. 327, citing Maynard & Furlong, 1993).

Mentors can also be conceptualized into models: “the apprenticeship model, the competency model, and the reflective model” (Hawkey, 1997, p. 327). Some researchers argue that mentors “bring their own perspectives, values, and assumptions to the mentoring task,” which influence the mentoring experience (p. 326). Mentors take on certain identities, including “parent figure, support system, trouble shooter, scaffolder, guide, counselor, and role model” (Hawkey, p. 328, citing Abell, Dillon, Hopkins, McNerney, & O'Brien, 1995; Anderson & Shannon, 1988; Gray & Gray, 1985; Williams, 1994); or the “hands-off facilitator,” the “progressively collaborative” mentor, the “professional friend,” and the “classical mentor” (Saunders, Pettinger, & Tomlinson, 1995); or, mentors can simply be framed by “Type A” (nurturing), “Type B” (challenging) or “Type C” (authoritative) classification (McNally & Martin, 1997).

Approaches that look at typical *stages of mentoring relationships* emphasize the personal rather than the professional aspects of learning to teach. Mentors give the highest skill priority to interpersonal skills. Three stages of the mentor-student

relationship include a formal stage, a cordial stage, and a friendship stage (Martin, 1994). A limit to this conceptualization is that it describes the style of the relationship rather than the effectiveness of achieving the intended outcomes (Hawkey, 1996, p. 328).

The varying approaches and stages coined to describe mentoring roles and processes make evident the complexities, stresses, and idiosyncrasies within mentoring. Some approaches seem more pragmatic than others, depending on the issues being addressed. Beyond strengths and weaknesses into their practice, mentors and mentees alike bring a host of interpersonal factors that influence the formidable task of student teaching. Mentoring frameworks may help student teachers to understand their own development and difficulties, or cooperating teachers to understand their own mentoring styles.

Sudzina et al. (1997) simplify cooperating teachers' perceptions of mentoring into two camps: those who see mentoring student teachers as a "hierarchical enterprise" and those who see it as a "shared enterprise" (p. 25). The shared enterprise embraced mentoring as a negotiated concept, involving sensitivity towards the student teachers. In the hierarchical enterprise, the cooperating teachers saw themselves as "in charge," and the student teachers needed to follow the cooperating teachers' lead in the classroom. In this tormentor role, cooperating teachers were perceived as tyrannical leaders with unrealistic demands and expectations.

Overall, the success of mentoring in student teaching would be described as unpredictable and complex. "Constructs such as mentoring are difficult to develop in pre-service education programs, due, in no small part, to the lack of conversations about

shared understandings and mutual goals” between universities and schools and between mentors and mentees (Sudzina et al., 1997, p. 33). Frameworks have resulted from research on pre-service teacher education for a better understanding of mentoring. These frameworks are limited, however, because they cannot fully address the complex nature of mentoring and learning to teach. “Mentors and student teachers bring many individual sets of beliefs, orientations, concerns, and pressures to their shared enterprise” (Hawkey, 1997, p. 332). Beyond cognitive skills and professional competencies to be developed, there are many interpersonal factors that influence the mentor/mentee relationship. Variation in mentoring practices is both inevitable and desirable. “Whether the emphasis is on developing professional skills or addressing personal perspectives and assumptions” (p. 332), both the personal and professional play an important role in learning to teach. Teacher education programs need to go beyond hit or miss partnering to engage in dialogue surrounding expectations, roles, and responsibilities among student teaching participants in order to support effective mentoring processes.

### **The Disconnect Between Knowledge and Experience**

Teachers and teacher educators are the agents who communicate knowledge about the subject matter and enforce standards of conduct, handed down from and bound to an outworn past (Greene, 2001, p. viii). In return, students must maintain an attitude of “docility, receptivity, and obedience” (Dewey, 1938/72, p. 18). George Count’s 1935 essay, *Break the Teacher Training Lockstep*, describes teacher education: “The familiar curricula pattern of orientation courses, subject matter courses, theory courses, observation courses, and practice-teaching assignments is but a conglomeration of

precepts and practices inherited from the more limited environment of a former day” (p. 221). Eighty years following Dewey and Count’s texts, the structure and knowledge base of teacher preparation is still anachronistic and ineffective.

Student teaching has been a long-standing experience in traditional teacher education preparation programs (Iannaccone & Button, 1964; Zeichner & Tabachnick, 1981); however, contrary to most students’ perceptions listed at the opening of this study, it remains to be confirmed as an experience that is truly educative. John Dewey (1938) asserted that while experience is crucial to education, not all experience is beneficial. He stated, “The belief that all genuine education comes about through experience does not mean that all experiences are genuinely or equally educative. Experience and education cannot be directly equated to each other. For some experiences are miseducative” (p. 25). These experiences include those where students lose motivation to learn, where skills are acquired through automatic drill, where learning is equivocated with boredom; where learning is disconnected from life outside of school. Education, therefore, depends upon the *quality* of experiences. The same is true for teacher education and student teaching.

### **The Disconnect Between Theory and Practice**

In the traditionally dominant “theory to practice” model of pre-service teacher education, teacher candidates are assumed to take theoretical knowledge learned at the university and apply that learning to their clinical experience. However, there is growing consensus that people learn more through and from practice rather than in preparation for practice (Ball & Cohen, 1999). There is a divide between what teacher candidates learn in university courses and how they can enact this learning in field

experiences. Further, cooperating teachers know very little about the theory and methods courses taught prior to the student teachers' time in their schools. The work of student teaching is left to the cooperating teacher and student teacher, and "it is often assumed that good teaching practices are caught rather than taught" (Ziechner, 2010, p. 91; Darling-Hammond, 2009; Valencia et al., 2009). Success becomes a haphazard result of a loosely constructed field experience.

Lortie (2002) cites several examples of his interviewees who speak to the importance of learning by doing. They learned to teach: "by getting in and doing it," said one person; by "trial and error," said another; and by "experimenting and finding a way to teach which is best for you..." (p. 78). With experience, one's personal preferences along the influences of others are at play. From Lortie's (and his interviewees') perspective(s), "socialization into teaching is largely self-socialization; one's personal predispositions are not only relevant but, in fact, stand at the core of becoming a teacher" (p. 79). Here, the teacher individualizes his/her own practice through experiences devoid of any knowledge base.

Teachers have indicated that experience was their best means to learn how to teach, and many declare that other teachers taught them how to teach. Lortie's practicum student interviewees indicated that they were selective in what they learned from other teachers, "adapting others' practices to their personal styles and situations" (2002, p. 77). Adopting another's practice must be consistent with the teacher's personality and way of doing things. There is a sense of individualism and "gate keeping" whereby the teacher selects the ideas and teaching style he/she adopts; "the teacher mediates between ideas and their use in terms of the kind of teacher he is"

(Lortie, p. 78). Also, the value of shared practice is unknown until the receiving teacher has tested it in the classroom and determined that it works. Ultimately, the student teacher is the judge of what methods, style, and procedures will work best for him/her.

Deborah Britzman's *Practice Makes Practice* (1991) reveals the dichotomy of theory and practice that exists in the development of teacher identity: "the work of the teacher is viewed as technical rather than intellectual" (p. 39). The myth that one learns solely through experience contradicts teacher education by dismissing pedagogical knowledge and theory gained in classes. Many teachers end up believing that they have learned to teach on their own. "The view of *becoming* that I advocate," Britzman says, referring to developing a teacher's identity "is not limited to what happens to persons" (p. 56). The concern, instead, is to understand what prospective teachers make happen because of what happens (or has happened) to them and what structures their practices. Our experiences aren't just things that happen to us; there is a dialogic process to reflect on our experiences in order to structure what we make happen, for example, in our teaching practices.

Britzman focuses on the discourse and structure of experience as fundamental values that must be explored in the process of becoming a teacher. There is a tension between received knowledge and lived experience, as students shift from learning about teaching in a university setting to actually entering a real classroom. In this shift, a "trivialization of knowledge" occurs (Britzman, 1991, p. 46). Pre-service teachers shift their perspective from that of a student to that of a teacher while attempting to put into practice the knowledge they obtained from college courses. In the process of trying to

make sense of theory and at the same time experience practice theoretically, a fragmentation occurs, and the methods become the “ends” rather than the “means” (p. 47). The methods are supposed to be a means for larger educational purposes. The transition from student to teacher is complex and problematic, inhibiting self-directed growth of student teachers and thereby failing to “promote their full professional development (Zeichner, 1987, p. 23). Student teaching, therefore, results in simplified teaching that takes on the quality of the technical more than the pedagogical.

Pre-service teacher education must be education for professional practice, which seems both reasonable and perplexing given that teaching is centered in practice and yet it is a thoughtful and intellectual endeavor. Since knowledge is situated in practice, it must be learned in practice (Feiman-Nemser & Remillard, 1995). Thus, a “conception of the practice and what it takes to practice well, should lie at the foundation of professional education” (Ball & Cohen, 1999, p. 12). Teacher preparation could be improved if its programs encompassed ways to learn and teach about practice “in” practice. This does not signify “in” a physical location or “in”-the-moment situated work; “rather it is a statement about a terrain of action and analysis that is defined first by identifying the central activities of teaching practice, and, second, by selecting or creating materials that usefully depict that work and could be selected, represented, or otherwise modified to create opportunities for novice and experience practitioners to learn” (p. 13). Using knowledge to learn in and from practice would require 1) professional education including investigations, analysis, and criticism, 2) evidence-based professional work, and 3) reflexivity in experience. Learning to be a teacher then becomes an investigation of practice and a practice of investigation. In this case

practice may not make perfect, but in contrast to Britzman's text, practice would not merely make practice.

### **Reflexivity in Experience**

Reflexivity in experience is necessary (Britzman, 2002; Greene, 1988; Grumet, 1979; Dewey, 1972; Pinar, 1974). Grumet uses autobiography in her pedagogy in which teachers become "authors of their experience" (Grumet, 1979, p. 207). This self-analysis through social interaction allows for a "transition from concrete experiences to the theory that addresses them" (p. 234). hooks (1994) further advocates for integration of ways of knowing with habits of being: "When our lived experience of theorizing is fundamentally linked to processes of self-recovery, of collective liberation, no gap exists between theory and practice" (p. 43). Thus, the teacher should be able to own both knowledge and experience, as one enables the other.

Pinar's (1974) method of "currere" also attends to individual autobiography. His conceptual approach requires one to "engage with and become critically distant from one's lived life in order to trace the dialogic relations among one's past, present, and future" (Britzman, 1991, p. 52). He addresses the question, "What has been and what now is the nature of my educational experience?" (Pinar & Grumet, 1974, p. 52). By answering this question, prospective teachers can gain insight into their own practice and address the "why" behind expectations they have regarding the student teaching experience.

Citing John Dewey (1972) and Maxine Greene (1988), Britzman (1991) clarifies the crucial difference between circumstance and lived experiences; both experiences are situated in time, but the latter includes "our capacity to bestow experience with



meanings, be reflective and take action” (Britzman, p. 34). Teachers must be aware of and actively participate in shaping potential meanings behind the experience.

### **The Cooperating Teacher and Expectations in Student Teaching**

There is an abrupt transformation that occurs in a transition from the position of college student to that of an actual teacher. “Mediated entry” is a common approach to how student teachers embark on their apprenticeship in practice teaching (Lortie, 2002, p. 59). The student teacher observes an experienced teacher and assumes responsibility for teaching classes as the cooperating teacher sees fit. “Effectiveness depends in large part on the skill, involvement, and conscientiousness of the supervising (cooperating) teacher” (Lortie, p. 59) who offers “the skills of practice and the wisdom of experience” (p. 72). How the cooperating teacher structures his/her supervision and values his/her mentor role and identity has important implications on the effectiveness of the student teaching experience.

Mary Lou Veal and Linda Rikard (1998) explore student teaching relationships from the cooperating teacher’s perspective. They examine how one group of cooperating teachers described their interactions and relationships with university supervisors and student teachers, and they reveal conflict in the unclear roles and goals for student teaching. They describe the relationship as oftentimes more competitive than it is cooperative.

The expectations with which student teachers enter the teaching experience are continually changing and being reworked and reinvented. Britzman’s (2002) research on student teachers excavates their experiences and tries to understand their “processes of becoming” (p. 62). Her chapter on the Jack August stories closely tracks Jack’s

development as a teacher. Britzman describes Jack's journey to know the world of teaching through experience; "Jack was deeply invested in the discourse that experience makes the teacher." He drew upon his "beliefs, life experiences, sense of self, and his own theory of the world- to endow with the purpose the inherited territory of student teaching and the meanings of the pedagogy constructed there" (p. 126). The transcripts of Jack's interviews contain insights into his beliefs and expectations prior to entering the student teaching experience:

How you're actually going to teach or run a classroom, it's something you're going to develop on your own, anyway. I think it's something that I'm going to learn how to do myself. Nobody's going to be able to teach me, tell me how to do it. I don't think you become a teacher by going to the university or any place else. You have to rely on your own experience. I think you have to do it and develop your own style. (Britzman, 2002, p. 135)

Jack looked to experience as insight into practice; student teaching would offer on-the-job training and a teaching style. The idea that teaching was a skill to be learned from direct experience may have been taught (inadvertently through mass experience) to Jack in his own schooling. To Jack, teaching was individualized (similar to Lortie's "individualism") and dependent on the person.

Jack was able to select his cooperating teachers for student teaching, and his selections were defined by prior expectations. Of his cooperating teachers, Jack believed: (1) that Roy Hobbs would pass on his expertise about history, and (2) that Edith Daring would meet Jack's desire to be creative. Despite Jack's selections, he

maintained that becoming a teacher would be learned by him alone. Again, Britzman (2002) reiterates Jack's expectations prior to student teaching:

I really don't have too much idea of what student teaching is like. I sort of thought it would be like substitute teaching in a sense. ... I assume I'll have to go through a period where I'll have to establish myself with students. I'm not going to have the same sort of control that my cooperating teacher who has seventeen years of experience in the system. It doesn't bother me. You have to go through it. (p. 137)

This problematic assumption reduces and summarizes teaching to having rapport and class control. Teaching is classroom management. In turn, learning, to his students is about obedience to authority.

We don't get any of the cooperating teachers' input or voice here, although we know some of their actions. There is a great deal of Jack's voice as the student teacher, as Britzman walks us through his journey and thoughts throughout the student teaching experience. Needless to say, the experience was not what Jack expected.

Altogether, Britzman (2002) argues that the structure of learning to teach is flawed; learning to teach is not simply a matter of preparedness vs. ill-preparedness. She says to deconstruct "values, beliefs, and orientations" rather than automatically adopting them. "Teacher education does not begin and end once students walk into schools of education" (p. 240). Change in teacher education is dependent upon reflexive practice, changes in the larger culture, and overall acknowledging and confronting the complexity of teaching. There are "dialogic possibilities" within teacher education (p. 221). Examining these possibilities can offer ways to re-

conceptualize practice and attend to lived experience. Further, Britzman's narratives of student teaching offer a discourse by which we can perhaps transform the ways people learn to teach.

### **Student Teaching as an Apprenticeship of Oppression**

The final apprenticeship in teacher education (student teaching) is touted as the most valuable experience in a pre-service teacher's education; however, while one would expect the student teacher to be transformed and empowered during this culminating experience, the opposite effect occurs. Twenty years of experiencing the banking concept in education, whereby this teacher-in-the-making served as the receptacle for the teacher's narration, patiently and passively receiving, memorizing, reciting, and storing his teachers' deposits (Freire, 1985). Now, the teacher candidate assumes the role of banker to his students' passive learning. Alternately, this teacher candidate learns to teach by means of banking via the ultimate "professor," graciously receiving and replicating the "gifts" bestowed upon him, "the skills of practice and the wisdom of experience" (Britzman, 2002, p. 72).

Society teaches us to believe that domination is "natural," and that it is right for the strong to rule over the weak, the powerful over the powerless (hooks, p. 28). The complexity of power relations at play within the interpersonal dimension of student teaching reveals a hierarchical framework that works to undermine and fragment student identity (Dimitriadis & McCarthy, 2001, p. 3-4). The cooperating teacher is "at the apex of power as the master teacher," and the student teacher is next in power as the novice teacher (Veal & Rikard, 1998, p. 111). Britzman also speaks of the "power of the cooperating teacher" (p. 157) in the student teaching experience. When a student

teacher enters pre-established territory (the cooperating teacher's classroom), he/she has to negotiate power within it. In this sense, the student teacher loses sight of the whole process and also loses control over his own labor since someone else has greater control over both the planning and what is actually to go on (Dimitriadis & McCarthy, 2001, p. 52). Territorialism has implications for the student teacher, whereby he too often ends up reproducing the style of the cooperating teacher because of the lack of freedom for the student teacher to carve out his own space.

The function of power is a pervasive element of the cooperating teacher/student teacher dyad, which stabilizes currently hierarchical frameworks and establishes a subordinate status for the student teacher. This power extends beyond the impending evaluations of the student teacher and towards more subtle messages that cooperating teachers give about what they expect of their student teachers (Anderson, 2007).

Oftentimes, cooperating teachers presume to know their student teachers: what they already know, how they will respond, where they need to go, and what will get them there (Kumashiro, 2002). However, as Elizabeth Ellsworth (1997) points out, "There is always a 'space between' the teacher/teaching and learner/learning, between, for instance, who the teacher thinks the students are and who they actually are (p. 39).

Cooperating teachers expect their knowledge to be affirmed and replicated by their mentees, leaving little room for "addressing ways that learning (and teaching) can be unexpectedly difficult, discomfoting, and even emotional" (Kumashiro, 2002, p. 71).

As power is ubiquitous and inescapable from knowledge (Foucault, 1980), those with the knowledge (assumedly cooperating teachers) have power over those who want that knowledge (the student teachers).

French and Raven (1960) theorize different types of power bases, explaining how and why people comply within binary roles of powerful/powerless. *Expert* power asserts that one actor has the knowledge and skills needed by another, which appropriately describes the power relationship in student teaching. The cooperating teacher has tremendous power to shape the actions, intentions, beliefs, and overall identity of the student teacher. Power may be exercised unintentionally and unconsciously, whereby the cooperating teacher may not be aware that she is doing so (Lukes, 2005). Regardless of whether or not this assertion of power is explicitly enacted or stated via expectations, or whether or not expectations are lived unintentionally through the relationship, it should be made clear from the outset that experience does not make one an expert (hooks, p. 44).

The process of resentment undermines and fragments student identity in its current framework for student teaching. This resentment, as Nietzsche calls it, is the practice by which one defines one's identity through the negation of the other (Dimitriadis & McCarthy, 2001, p. 2). Under the tutelage of a "master" teacher, student teachers become novices, and therefore, subordinates (Gallego, 2001). The identity of the teacher as "expert" and her necessary opposite "ignorant" student stimulate and maintain a binary relationship of oppressor and oppressed. By deeming the student ignorant, the teacher justifies his position. Similarly, by accepting his own ignorance, the student justifies the teacher's existence (p. 59).

When the process of becoming a teacher signifies resembling and imitating teachers, the phenomenon of "adhesion" to the oppressor results (Freire, 1985, p. 30). This results in education that reinforces domination (hooks, p.4). In student teaching,

the oppressed student seeks to have that very existence of the cooperating teacher, and therefore oppressor. Additionally, the teacher oppressor was once the oppressed student. The oppressed learns from the oppressor in order to become an oppressor. Without the freedom to examine their beliefs and assumptions, prospective teachers will likely incorporate new information into old frameworks and maintain conventional beliefs and practices (Gallego, 2001; Anders & Richardson, 1991; Feiman-Nemser & Buchmann, 1985). Educators, then, are produced and reproduced, and their way of thinking and acting is inherited rather than explored and challenged.

If there is a line drawn, implicitly or not, between college education courses and the student teaching experience, then that boundary is also maintained for the identity of the student teacher as both “student” and “teacher.” Within the student teacher’s identity, there are shifts in power, especially among the student teacher identity as she/he shifts from being a teacher to a student and back again, and even being both at the same time. The identity changes in different contexts, and the duality in positions causes confusion and disruption.

Binary roles and identities have been critically examined in education: male/female, black/white, elite/non-elite, adult/child, oppressor/oppressed, and student/teacher, especially in terms of those who are “othered” through culture, society, and education (Davies, 1993; Freire, 1985; Dimitriadis & McCarthy, 2001; hooks, 1994). Binary opposition centers power and marginalizes the oppressed (Dimitriadis & McCarthy, 2001, p. 90). The identity of student teacher is complex because he represents a binary of student/teacher.

Even the term “student teacher” is an oxymoron, which, in and of itself is enigmatic. This title places the prospective teacher in a precarious position, for he never fully acts as student or teacher (Gallego, 2001). Another way to think about identity, then, is through hybridity. The student teacher is a hybrid character with a fragmented identity. In this sense, hybridity is not some admixture of agreeable elements; instead, “it is a radical disturbance of both ‘self’ and ‘other’” (Dimitriadis & McCarthy, 2001, p. 55).

Rather than advocating for critical consciousness and creative thinking so that the student teacher can *become* for himself, the cooperating teacher imposes a passive role onto the student teacher by integrating the student teacher into the structure of oppression. In this sense, “we are training our teachers to be faithful slaves” (Block, 2008, p. 418). Because the student teacher is learning to become someone else (the cooperating teacher), he will not learn for himself. The student (teacher) seeks the (cooperating) teacher’s truths rather than seeking his own (Block, p. 419). The student teacher’s novice standing may cause him to avoid conflict or risk, accept practices that he doesn’t support, put aside insights, or teach by means of emulation. The student is assumed to be submissive to the teacher and to have nothing to contribute to the meaning of the pedagogical experience (Dimitriadis & McCarthy, 2001, p. 107). In this framework, the cooperating teacher teaches and the student teacher is taught; the teacher knows everything and the students know nothing; the teacher thinks and the students are thought about; the teacher talks and the students listen meekly; ... the teacher is the Subject of the learning process, while the pupils are mere objects (Freire,



1985, p. 59). The cooperating teacher offers success in a ready-to-wear teaching outfit- but only if the student teacher wears it like the cooperating teacher.

### **Transgression**

Eventually, if students are to succeed as teachers, they must be empowered and encouraged to venture out on their own. However, Block (2008) says, “We (teachers) are not so free” (p. 418). As teacher educators, we do not provide students that freedom to roam on their own or in their own direction. We do not encourage pre-service teachers to interrogate their own pedagogical practices or to question their (or their cooperating teachers’) identities. We do not question enough the complex instability of the student teaching experience.

Transgression from anti-dialogical banking towards authentic humanism “consists in permitting the emergence of the awareness of our full humanity, as a condition and as an obligation, as a situation and as a project” (Freire, 1985, p. 82). The humanity gives us permission to fail and challenges the view of the teacher as the expert who must have all of the knowledge. “If we fear mistakes, doing things wrongly, constantly evaluating ourselves, we will never make the academy a culturally diverse place where scholars and curricula address every dimension of that difference” (hooks, 1994. p. 33). Transgression necessitates a critical dialogue, whereby education can have transformative power through action and reflection. The dialogue promotes communication as an act of love, which, in turn, is true education (Freire, 1985, p. 81). Education as a process is able to resolve the contradiction between teacher and student through cognition and mediation, acting as a team. Education, then, becomes a practice

of freedom, and the cooperating teacher as humanist and revolutionary educator is a partner to student teachers in her relations with them.

### **Conclusion to Review of Literature**

Through a review of literature, I reveal several themes in and around teacher education: a) Teaching is a complex profession; b) learning to teach tends to be reduced to an act of imitation; c) teacher education needs a balance of theory and practice, focusing on intellectual *and* technical preparation; d) the process of *becoming* a teacher via mentorship involves negotiating power; and, e) student teaching should become a practice of freedom, fostered in collaboration among cooperating teachers and student teachers.

In conclusion, based on this review of the literature, there may be a gap in the research that specifically addresses the power of the cooperating teacher as revealed through reflections of her lived experiences within certain structures of student teaching phenomena. By interrogating current technical approaches to student teaching and re-examining the perception of the influence of the cooperating teacher that many have come to call “profound,” this research may offer possibilities for new discourses within teacher education, and perhaps transform the ways people learn to teach teachers.

### **Methodological Review**

*“We can only understand something or someone for whom we care”* -Gadamer

It seems only appropriate that the complexities in and around teaching and mentoring, as revealed in the review of literature, maintain prominence in the methodological review focusing on the complexities of researching lived human

experience. In considering method(s), I seek a systematic yet open approach that involves persistent thinking and questioning and converging conversations around complicated and diverse issues. I seek methods that challenge and cross boundaries in order to promote dialogue and disruption, as critical work often requires.

In my research, I implement a qualitative interpretive research design to examine the experiences of cooperating teachers concerning their identities in the capstone experience of pre-service teacher preparation: student teaching. An interpretive research approach stems from my desire to better understand meaning-making practices of cooperating teachers by communicating and analyzing their perceptions, expectations, and experiences within the act of mentoring. Under the umbrella of interpretive qualitative research is phenomenology, which is both a theoretical framework and a methodology, whereby the lifeworld of cooperating teachers might be explored- their perceptions of the roles, relationships, and identities of those involved in the student teaching experience. I primarily reference Max van Manen's hermeneutic (interpretive) phenomenology, utilizing his "six research activities" to seek an understanding of what it is like for the cooperating teacher to live expectations for his/her student teacher. I also infuse critical theory, specifically through James Gee's approach to critical discourse analysis, focusing on identity, relationships, and power as revealed through language. Examining the cooperating teachers' verbalized expectations that frame and influence the student teaching experience, I immerse myself in the text of their language in order to interpret their lived experiences and reveal their constructed identities as cooperating teachers. Employing combined critical and phenomenological lenses, I explore the roles of power

in the cooperating teacher/student teacher relationship. The significance of this study for teacher education rests in bringing a new perspective on teacher preparation toward action that results from a critical awareness of the nature of living one's expectations for another as the cooperating teacher.

### **Phenomenology**

“(M)erely fact-minded sciences make merely fact-minded people” stated Edmund Husserl (1970b), referring to the problem of dehumanized science. Husserl is known as the founder of modern phenomenology, which is the study of phenomena, or the appearance of things in our lived human experience. Phenomenology rejects positivist, natural science methods in favour of a qualitative human science approach (Finlay, 2009). As a *human science*, phenomenology aims to be systematic, methodical, general and critical (Giorgi, 1997). At the same time, phenomenology imparts sensibility and openness. van Manen (2007) suggests:

Not unlike the poet, the phenomenologist directs the gaze toward the regions where meaning originates, wells up, percolates through the porous membranes of past sedimentations—and then infuses us, permeates us, infects us, touches us, stirs us, exercises a formative affect. (p. 25)

I explore the lifeworld of *someone* in the attempt to get at the essence of *something- a phenomenon*. “Phenomenon” is a central concept within phenomenology. A phenomenon is considered to be something as it appears, a worldly thing considered in a certain way (Smith, 2009). As Heidegger says, a phenomenon is “that which shows itself in [from] itself” (1998, p. 50) or “the Being of beings” (1982, p. 17). Specifically, I investigate the lifeworld of cooperating teachers as conveyed through their language

in order to reveal the life of the phenomenon- what it is like to live one's expectations for another. Ultimately, by getting at the lived experience of the cooperating teacher, I hope to also reveal meanings, understandings, and implications for the other opposite component of student teaching, the student teacher. If I can explicate the nature of mentoring and reveal what it is like for the cooperating teacher to live her expectations for her student teacher, I can better understand the broader context of student teaching that is situated in teacher education.

Drawing on the philosophies of phenomenologists, especially van Manen, Heidegger, and Vagle, I work through largely contested ground- that which traces and discusses three "brands" of phenomenology, and ultimately cross borders engaging critical discourse analysis. Progressing conceptually from Husserl's descriptive/interpretive lifeworld research through van Manen and Heidegger's hermeneutics and towards Vagle's (2010-2013) post-intentional framework, I utilize phenomenological frameworks that are diverse in their interests, interpretations, and applications. As a researcher, Husserl wants to let the things show themselves, and he names phenomenology as the study of what shows itself in acts of knowledge (Dahlberg, Dahlberg, & Nystrom, 2008, p. 24). Heidegger, an assistant of Husserl, adds that lived experience is always situated; by analyzing our being within the world, we can understand the world. Heidegger (1962) shifts the focus to include all description as interpretation; "the meaning of phenomenological description as a method lies in interpretation" (p.37). This interpretive language-based research is called hermeneutic phenomenology, which van Manen (1990) supports in his more practical and pedagogical focus on human science research. Post-structuralist

commitments in phenomenology as part of post-intentional phenomenology are embraced by Vagle (2010b) who addresses the researcher's shifting intentional relationships with the phenomena, including researcher, participants, text, and power positions. In post-intentional phenomenology, multiplicity, dialogue, and partiality exist within understandings of phenomena, and critical perspectives are embraced.

**The lifeworld and the natural attitude.** The term "lifeworld" signifies the world of lived experience, or the "world of immediate experience," as Husserl (1970) calls it in its "natural (pre-reflective) attitude" (pp. 103-186); the lifeworld is where phenomenological research begins in the natural attitude of everyday lived experience prior to its being reflected. "In the natural attitude we do not critically reflect on our immediate action and response to the world, we just do it, we just *are*" (Dahlberg et al., 2008, p. 33). We fall away from ourselves and "into the world" (Heidegger, p. 220). Living in the natural attitude, we often get lost in the actual activity of living; we don't find it necessary to analyze the familiar or the obvious in our everyday experiences.

Phenomenology seeks to describe experience as it is lived; however, a person cannot reflect on experience while he is living it. Therefore, the lived experience has to be recollected as a means of renewing contact with the initial experience, turning "to the things themselves" (Husserl, 1970, p. 116) in order to understand the nature of lived experience itself. Lived experience "can never be grasped in its immediate manifestation but only reflectively as past presence" (van Manen, 1990, p. 36). Further, because the meaning of the experience cannot be grasped in the same fullness as the moment in which it was lived, reflection intends to involve the person as if immediately

and naturally returned to the experience. Phenomenological research, then, always begins and ends in the lifeworld.

In human science research, scrutiny of the natural attitude is essential in order to explicate, problematize, and reflect upon lived experience. Phenomenology confronts “the human everyday world in a scientific way that clarifies the lifeworld underpinnings of any explanations that science might propose” (Dahlberg et al, 2008, p. 37). The aim is to elucidate and reflect upon lived experience in order to understand the complex and multifarious lifeworld.

**Description and interpretation.** For my research, description and interpretation are explored to elucidate the lived experiences of cooperating teachers, although, as stated earlier, experiential accounts are never the same as lived experience itself. My participants’ descriptions are recollections and interpretations involving the lived expectations of cooperating teachers, verbalized expectations that attempt to reveal an essence of what it feels like to mentor another. As recollections are already transformations of experiences, this element of lived experience is what makes phenomenology necessary and significant. Ultimately, the meaning of lived experience is hidden, and I want to get at the nature of the lived experience by revealing meaning through language rather than reading meaning from language.

Further, *my* descriptions of the participants’ lived experiences are interpretations of *their* interpretations. Gadamer (1986) says, “When we interpret the meaning of something we actually interpret an interpretation” (p. 68). Thus, my research requires an awareness of distortion, “incomplete intuiting” (p. 26), and the possibility for multiple or conflicting interpretations (p. 39). My interpretations also necessitate both

dialogue and mediation “between interpreted meanings and the thing toward which the interpretations point” (van Manen, 1990, p. 26). I must be reflexive in my identity as researcher and strive for resonance with my participants’ sense of lived life.

**Rationality, rigor, and objectivity.** While issues of rationality, rigor, and objectivity are often debated with regard to human science research, phenomenology works with its own set of criteria for precision toward a broadened notion of rationality within the gamut of human experiences. This rationality believes in universal understandings, systematic probing, and self-reflectiveness in order to make lived experience knowable. To be a rationalist in this way is “to believe in the power of thinking, insight and dialogue... to believe in the possibility of understanding the world by maintaining a thoughtful and conversational relation with the world” (van Manen, 1990, p. 16). Clarity and rigor, as also endorsed in the natural and quantitative sciences, involves questioning, analyzing and reflecting, and then bringing lived experience into articulated structures of meaning through text. Additionally, phenomenology allows for sensitivity, subtlety, and thoughtful awareness befitting to the nature of human experiences.

Similarly, van Manen (1990) re-conceptualizes objectivity and subjectivity within phenomenological research, declaring neither as mutually exclusive. The researcher wants to achieve objectivity by orienting herself to the object (the phenomenon)- showing it, describing it, interpreting it, while maintaining the focus on it. “Subjectivity means that we are strong in our orientation to the object of study in a unique and personal way” (p. 20). The researcher needs to be perceptive, insightful, and discerning in order to show the object (phenomenon) in depth.



Therefore, while traditional research aims to produce scientific generalizations built into theories, phenomenology does not seek anything definite or summative; rather, phenomenology embraces the act of doing research and/or conceptualizing theories as interchangeable, inseparable, and/or simultaneous processes and entities.

**Essence.** By investigating the lived experience of cooperating teachers, phenomenology concerns the nature or “essence” of mentoring- what it is and without which it could not be mentoring. The essence of mentoring can only be revealed through the lived experiences of mentors. Phenomenology does not ask, “What is mentoring” or “How does one mentor a student teacher?” Rather, it asks, “What is the essence of the experience of mentoring,” or more simply, “What is it like to be mentor?” in order to understand the nature of mentoring through the lived experience of cooperating teachers. Questions surrounding the broad phenomenon of mentoring result in a plethora of responses, as revealed in the limited review of literature. Therefore, I investigate more specifically and more deeply by investigating one aspect, one phenomenon, within the identity of mentor: “*What is it like to live one’s expectations for another?*” The question allows for more depth and specificity of responses from which structures of meaning can be exposed.

### **Hermeneutic Phenomenology**

To do hermeneutic phenomenology is to attempt to “accomplish the impossible: to construct a full interpretive description of some aspect of the lifeworld, and yet to remain aware that lived life is always more complex than any explication of meaning can reveal” (van Manen, 1990, p. 18). Life is mysterious and complex in nature, and therefore, to research the lifeworld requires knowledge, thought, and reflection.

Pedagogy requires a “phenomenological sensitivity to lived experience” and “a hermeneutic ability to make interpretive sense of the phenomena of the lifeworld” (van Manen, 1990, p. 2). *Phenomenology* aims at gaining a deeper understanding of the nature or meaning of a phenomenon through descriptions of lived experiences; phenomenology is a *description* of experience. Similarly, *Hermeneutics* is an *interpretation* of experience through text. While some philosophers (ie. Husserl, Giorgi) differentiate the terms by pure description and the other as interpretation of experience, I employ the terms “phenomenology” and “hermeneutics” interchangeably since the “meaning of phenomenological description as a method lies in interpretation” (Heidegger, 1962, p. 37). Further, I use the term “description” to include the interpretive element; “all description is ultimately interpretation” (van Manen, 1990, p. 25). Throughout this study, then, I will largely employ the term “phenomenology” in this text to include its hermeneutic underpinnings.

The methods involved in hermeneutic phenomenological research are always discovery oriented; they are tied to or in response to the question at hand, in this case, “What is it like to live one’s expectations for another?” This question doesn’t specify what it wants to know in advance; rather, the question is approached without any presuppositions, seeking to interpret and reveal how a phenomenon is experienced in its nature. The researcher wants to prevent pre-determined or fixed procedures or responses. While there are procedures common to other human science practices, methodologically, phenomenology has philosophical implications that, essentially, negate method; *the method of phenomenology and hermeneutics is that there is no method* (van Manen, 1990; Gadamer, 1975; Rorty, 1979). However, there are themes surrounding

hermeneutic phenomenology research concerning methodical structure. I will address methodical structure according to van Manen's "six research activities" (p. 30-33) as they pertain to my phenomenon of interest: *Cooperating teachers' lived expectations in student teacher mentoring*.

## **Methods in Phenomenological Research**

### **van Manen's Six Research Activities**

*1) Turning to the nature of lived experience.* Phenomenological research signifies my own serious interest in teacher education which commits me to the world pedagogically. In doing phenomenological research, I give myself over to the quest of cooperating teacher mentorship, investigating what it means to have expectations for another (the student teacher) and how those expectations are lived throughout the discourse of mentoring. Responses to questions surrounding the lifeworld of the lived person (the cooperating teacher), helps make sense of the student teaching phenomenon and what it means to be a cooperating teacher.

My human science research must transform the verbalized lived experience into text in such a way that it is a re-living of the activity in an attempt to reveal the essence of the lived experience. Phenomenology concentrates on "re-achieving a direct and primitive contact with the world" (Merleau-Ponty, 1962, p. vii). Therefore, turning back to the nature of lived experience, or as Husserl (1962, 1970) would say, "turning back to the things themselves," signifies for the cooperating teacher a return to the consciousness of the act of mentoring, of sensing expectations for the student teacher, and then recalling those experiences through language. When a cooperating teacher is speaking about the way she goes about dealing with a student teacher, she is, in effect, saying: "This is what

it is like to be a cooperating teacher” or “This is how a cooperating teacher is to act.”

Phenomenological research seeks to analyze and deconstruct language to turn to the nature of the experience and to find the meaning embodied within it.

Turning to the nature of lived experience signifies seeking its essence. Is there something essential to the act of mentoring? What does it mean to be a cooperating teacher? What is it about one’s relation to the student teacher that makes one a cooperating teacher? What is it about mentoring that gives the cooperating teacher’s lived experience its significance? “To truly question something is to interrogate something from the heart of our existence, from the center of our being” (van Manen, 1990, p. 43). In this sense, I must not merely raise a question for the purposes of research; instead, I must live my question. I must “go back again and again to the things themselves until that which is put to question begins to reveal something of its essential nature” (p. 43). It makes sense, then, to research the lived expectations of those committed to act of mentoring, for that is the lifeworld of the cooperating teacher. Similarly my lifeworld as the researcher depends on my “becoming” the question surrounding the essence of the phenomenon.

What does it mean to have an understanding of essence of teaching via mentorship? Perhaps the pedagogy of mentoring is “much less something we can discover, construct, or identify by naming or conceptualizing it” (van Manen, 1990, p. 50). Rather, the pedagogy of mentoring is something that can be recalled from the world of the cooperating teacher. As a researcher, I turn to the nature of the cooperating teacher’s lived experience not to solve a problem but to reclaim direct contact with that lifeworld to evoke its mystery. But this mystery is not unknowable (van Manen); in fact

as the literature reveals, teaching is mysterious and complex; yet, it is intelligible. My goal as a researcher is not to solve the mystery, but rather it is to reveal and expose the mystery and bring it into being.

**2) *Investigating experience as we live it.*** In phenomenology, lived experience descriptions are data. One's experiences may very well be the same or similar experiences of another. "Phenomenology always addresses any phenomenon as a possible human experience" (van Manen, 1990, p. 58). Thus, for my own research, I must explore the various modalities and aspects of the cooperating teacher's lived experiences in order to come to an understanding of the nature of living one's expectations for another in the context of the whole of mentoring. I must strive to *be* in that lifeworld, in the midst of and in the aftermath of her verbalization of lived relationships and discourses. Through another's experiences, I, as researcher, become more experienced (van Manen, p. 62). Informed and enlightened by the participant's lived experience, I am better able to render its significance, rather than report out an account of the informant's subjective experiences.

The actual investigation of my participants' experiences will take place via interview to gather lived experience "data" as a means for developing a deeper understanding of the phenomenon. Whereas writing about an experience results in more of a reflective attitude, verbalizing the experience allows for a more authentic representation of the experience as it was immediately lived. Further, the interview is a vehicle to converse with the participant, exploring the lived experience to its fullest to get at deeper meanings.

**3) *Reflecting on essential themes.*** Reflection in phenomenological research aims at unearthing the essence that gives significance to lived experience. Reflection does not purport to reveal facticity, an accurate re-telling of “events,” “right” answers, or actual truth. Questions are not posed to be solved but rather to be inquired into. As mentioned earlier, factual reflection is not the goal in phenomenology but rather the lived experience as true and real to the participant, as she recollects it. Thus, the accuracy of participant descriptions in terms of communicating the “real” truth surrounding the experience is not as important as the participant’s sense of the living experience as she reflects on it. “Phenomenological research consists of reflectively bringing into nearness that which tends to be obscure, that which tends to evade the intelligibility of our natural attitude of everyday life” (van Manen, 1990, p. 32). Of mentoring, I need to determine what it is that gives mentoring significance. Of student teaching, I need to determine what it is in its nature. By reflecting on how the cooperating teacher lives expectations for the student teacher, I can get at aspects of the essence of this phenomenon to unearth themes relative to a greater understanding of mentoring, student teaching, and teacher education.

Reflection in phenomenological research involves going beyond a notion of what an experience is like toward an explication of the nature or essence of the actual experience. The essence of a phenomenon is never simple; its meaning is always multifaceted. We may have a notion of what it means to be a cooperating teacher; however, to reflectively determine and elucidate the role and identity of the cooperating teacher is a difficult and complex process.

As a researcher, I need to be able to “see” meaning within the discourse of participant responses in order to form a thematic understanding (van Manen, 1990, p. 79). When I reflect on a response, I focus on aspects of its meaning in order to reveal theme. I determine phenomenological themes, or “structures of experience,” that make up the lived experience and that are not merely conceptual abstractions (p. 79). “Mining meaning” from experiential accounts to unearth meaningful thematic accounts connotes taking a “notion,” an aspect of the structure of the lived experience, and opening it up to get a deeper and more reflective understanding of it (p. 86). I ask, *what is the experience of living one’s expectations for a student teacher, and how can I get at essence by means of thematic reflection on the notion?*

**4) *The art of writing and rewriting.*** Phenomenology requires bringing something to speech (van Manen). In my research, the lived experience of the cooperating teacher is expressed in speech, and then I bring that speech to text, at first literally and then critically. I try to elucidate meaning from the cooperating teacher’s language, letting that which is being talked about be realized. I also try to be sensitive to the way I speak in writing in order to listen to the way the lived experience is spoken. “Language is the only way by which we can bring pedagogic experience into a symbolic form that creates by its very discursive nature a conversational relation” (van Manen, 1990, p. 111). The research of human science is the act of writing, and the phenomenological text is the object of the research process.

A phenomenological description of a lived experience is one example from that lived experience that points to aspects of (an) essence(s) of that lived experience that the researcher attempts to describe. Thus, phenomenological description is “an example

composed of examples” that allow us to “see” the significance and structures of meaning of the lived experience it describes (van Manen, 1990, p. 122). The researcher should position him/herself to the things that can show themselves to him/her, and thus “the thing” is understood as a phenomenon (Dahlberg et al., 2008, p. 32). Research as writing strives to let the reader see that which tends to hide itself. Phenomenological researchers want the description to reawaken the lived experience of the phenomenon and make it intelligible. Through a variation of the examples, the common aspects or themes of the phenomenon come into view.

The connection between research and writing in phenomenological research differs from other types of research because phenomenological research writing is not merely a reporting process. Rather, writing is infused into research and reflection. Research does not merely involve writing, for research is the work of writing—writing is its essence (Barthes, 1986, p. 316). By putting thoughts on paper, writing “externalizes what in some sense is internal; it distances us from our immediate lived involvements with the things of our world” (van Manen, 1990, p. 125). Writing brings out that which is inside.

Reflective writing distances the researcher from the lived experience; however, it allows the researcher to discover structures of meaning in experience. van Manen (1990) states:

Writing involves a textual reflection in the sense of separating and confronting ourselves with what we know, distancing ourselves from the lifeworld, decontextualizing our thoughtful preoccupations from immediate action, abstracting and objectifying our lived understandings from our concrete



involvements, and all this for the sake of now reuniting us with what we know,  
 .... (p. 129)

My writing may take me away from the immediacy of the lived experience of the cooperating teacher, but the reflective space that I am brought to via writing allows me to return to the lived experience with a deeper understanding of significance of the cooperating teacher's lifeworld.

As mentioned earlier, phenomenology cultivates thoughtfulness rather than step-by-step technique, and the writing approach is no different. Phenomenology requires a dialectical checking of different levels of questioning. Writing becomes rewriting through acts of re-thinking, re-collecting, re-visioning, and re-flecting. Responsive reflective writing is the gathering of recognitions and understandings surrounding the experience of the lifeworld in an attempt to disclose meaning.

**5) *Maintaining a strong and oriented relation.*** Phenomenology demands of the researcher to stay oriented to that which is the phenomenon and not to stray into extraneous concepts or bring her own opinions or preoccupations into play. My relation with the cooperating teacher's lived expectations must always be that of interest and engagement, for "to be oriented to an object means that /I am/ animated by the object in a full and human sense" (van Manen, 1990, p. 33). It is through the lifeworld of the cooperating teacher and my constant orientation to her lived expectations that I can get at aspects of the essence of mentoring.

Educational research is profuse and notoriously eclectic. Most studies of pedagogy estrange us from the lives of students and teachers, and much of the research tends toward abstraction (van Manen). To understand a cooperating teacher's experience,

my relation to her lifeworld must be of interest and orientation; then I can act pedagogically upon this understanding (van Manen, 1990, p. 136). Considering my identities as educator and human science researcher, I must acknowledge my own pedagogic stance while trying to understand the cooperating teacher's experience. "It is self-examination for the sake of becoming more attuned to others..." (Vagle, 2011a, p. 414). The "textuality of /my/ text... is a demonstration of the strength of /my/ exclusive commitment to the pedagogy that animates /my/ interest in text (speaking and writing) in the first place" (van Manen, 1990, p. 138). In my writing, my text needs to be oriented, strong, rich, and deep. My text must embody the everyday lifeworld, which is invested with pedagogic interest.

As a researcher oriented to the world in a pedagogic way, I cannot separate my identity as educator from that of researcher. "(M)erely fact-minded sciences make merely fact-minded people" Husserl (1970b). My writing approach needs to be understood as an answer to the question of "how an educator stands in life..." (van Manen, 1990, p. 151). In contrast to science's search for truth by promoting objectivism through a split between researcher and research, phenomenology is the search for essence through a relationship between the subject and the object. I must use this orientation to aim for the strongest interpretation of the phenomenon and embrace the lasting and changing implications and ramifications surrounding the nature of lived experience. Further, I need to go beyond what is immediately experienced and be open to explore meaning structures for purposes of revealing the depth of lived experience rather than trying to simplify life through research and theorizing.

**6) *Balancing the research context by considering parts and whole.* A**

phenomenon such as “the cooperating teacher’s lived expectations for her student teacher” could proceed in different directions and research approaches. The research question is formulated as, “What is it like to live one’s expectations for another?” This question becomes complicated as one realizes that student teachers live expectations, too. “Living one’s expectations” assumes a dimension of pedagogic self-reflectivity.

In my study, I made a difficult decision to focus solely on the lifeworld of the cooperating teacher so that I could more deeply investigate her lived experience to reveal structures of meaning surrounding identity, relationships, and power. Further, by researching one component within the student teaching relationship, the study will become more manageable, focused, and well-defined. Ultimately, the discourse that I analyzed in the study had implications on student teachers, even without getting their particular voices. By focusing on the language of the cooperating teacher, we get an indication not only about how she represents herself but also about how she constructs identities for others, specifically the student teacher, and how the cooperating teacher asserts power within those relationships. Similarly, phenomenological research has been done on parenting, whereby the focus on the lived experience of parents allows for an exploration of the meaning structures surrounding parenting, even without hearing the child’s voice.

To reveal the power of the text from one’s lifeworld, I do not want to lose sight of the end of my phenomenological research. To better understand student teaching in its student teaching-ness, each part of the research must contribute to the whole of the research. The cooperating teacher is only one component of student teaching. Her lived

expectations are only one component of mentoring. Each part of the cooperating teacher's language has implications on the whole of her discourse; and each part of her discourse has implications on the whole of her identity, relationships, and power within the student teaching phenomenon. The textual significance of the cooperating teacher's verbalized expectations for her student teacher elucidates meaning of the lifeworld of the cooperating teacher, which has important and powerful significance within the phenomenon of student teaching.

**Final recommendations following the six research activities.** The six aforementioned themes are not intended as a lockstep methodological structure. There is no order or mechanism implied by the numbers and presentation, nor is there a requirement to implement each step. The steps may happen consecutively, intermittently, or partially. Mostly, the steps are not to be interpreted as practical recommendations; the steps are intellectual understandings that underpin phenomenological research, intuitively guiding moments of inquiry. This discovery cannot merely happen through procedural steps.

The research subject itself is approached and interrogated in the same manner as the methodology. Much of the literature surrounding teaching and student teaching asserts practicality in "doing." However, misunderstandings surrounding the teaching profession reveal complexities within teaching as much more than a performative endeavor (Britzman, 1991; Labaree, 2000; Lortie, 1975). Therefore, to elucidate essential understandings surrounding teaching, I cannot merely *perform* research. It is contradictory to assert practical steps in my research if I seek to elucidate that which is not practical in teaching. I must live my research as my participants live their experience.

## Post-Intentional Phenomenology

**Phenomenology of practice.** From a post-modern point of view, pedagogy is about neither the theory we have of teaching nor that theory's application; rather, pedagogy functions in between theory and application of teaching (van Manen, 1997; Heidegger, 1927/1998) in what van Manen (2007) calls a "phenomenology of practice." "We all know that theoretical scholarship in education does not vouch for pedagogic competence" (van Manen, 1997, p. 145); however, the application of theory does not assert pedagogic competence either. There is a necessary aspect of sensitivity unacknowledged here that speaks to connections with children/adults at their human capacity to learn; however, this intent to connect is not enough either, especially if that intention is not fulfilled. Therefore, pedagogy can neither be the intention nor the action; it can neither be the process nor the product, neither practice nor theory. Vagle (2010a) states:

The notion of 'between' is important, as this is where phenomenological meanings reside and this is precisely where a phenomenology of practice should be located- not in the technical acts of practice or in theoretical explanations of those acts, but in the complex, intentional relations in where those acts are lived 'between' teachers and students. (p. 397)

Beyond practical knowledge of pedagogy, I seek to gain a lived sense of the pedagogic quality of teaching and mentoring, involving questions and doubts that go beyond what a teacher does or something he/she has towards "formative relations between being and acting, between who we are and how we act" (Heidegger, 1927/98, p.13). Each situation

in which I act pedagogically requires that I must be sensitive to what authorizes me as a teacher (of teachers).

**Phenomenology of action and the theory of the unique.** Beyond being a descriptive and interpretive methodology, phenomenology is also a critical philosophy of action (van Manen, 1990). The deep thought and radical thinking often involved in phenomenological reflection spurs action. We become more thoughtfully aware of normally taken-for-granted aspects of human life, which bring us to act or speak out. In a pedagogic context, practical action through “pedagogic thoughtfulness” results in living with those for whom we have pedagogic responsibility (van Manen, 1986, 1988).

Phenomenology does not seek to prove, solve or simplify. This philosophy of action is not comprised of generalizable methods, sets of techniques, or rules for action; to strengthen the relationship between research and life requires a *theory of the unique* (van Manen, 1990, p. 155). There is a dialogic freedom and interaction associated with data collection, interview practices, analysis of text, etc. Phenomenological questions are “meaning questions,” which seek deep understanding and require openness (p. 23). Asking, “What is it like to live one’s expectations for another?” hones in on the uniqueness of this lived experience of cooperating teachers. This research accepts lived experience as a valid basis for action and draws upon the connection of research and life. “Phenomenological engagement is always personal engagement; it is an appeal to each one of us, to how we understand things, how we stand in life, how we understand ourselves as educators” (p. 156). This action sensitive knowledge of direct phenomenological research leads to pedagogic thoughtfulness, perceptiveness, and deep understanding (rather than techniques, policies, and rules).

### **Intentionality; Towards a post-intentional phenomenological research**

**approach.** To do phenomenological research is to commit to study an aspect of humans' intentional relationship with the world- what phenomenologists refer to as *intentionality*. For Husserl (1936/1962/1970), human consciousness is always conscious *of* something; therefore, intentionality refers to one's conscious or unconscious connection to the world. "It is the meaning link people have to the world in which they find themselves" (Freeman & Vagle, 2009). For example, as a researcher, I assume an intentional relationship with the phenomenon of student teacher mentoring.

Vagle advocates moving intentionality out of consciousness and into being, thus opening up multiple possibilities for intentionalities in qualitative research. His conception of a *post-intentional* phenomenological research approach (Vagle, 2011b) suggests a reconceptualization of today's phenomenology that involves "seeing knowledge as partial, situated, endlessly deferred, and circulating through relations." Therefore, the intentional relations with which humans connect to the world and each other are also partial, resulting in "tentative manifestations," which I acknowledge as aspects of essence.

Tracing two approaches for conducting phenomenological research, descriptive and interpretive, there is a realization, as iterated earlier in the methodological review, that the distinction between those approaches is not clear. Some researchers have advocated for a "middle ground" that lies between the two approaches (Dahlberg et al., 2008; Finlay, 2008); however, Vagle (2010a) goes further to promote a disruption of the boundary between approaches in order to "interrogate this descriptive-interpretive dualism" (p. 398). This disruption occurs through language.

Description and interpretation occur through language, whether language is spoken, written, performed, etc. “Linguisticity” is “a limitless medium that carries everything within it—not only the “culture” that has been handed down to us through language, but absolutely everything—because everything (in the world and out of it) is included in the realm of “understandings” and understandability in which we move” (Gadamer, 1977, p. 25). We take language for granted, as researchers automatically use language as a means to convey, describe, interpret, categorize, identify, assert, theorize, etc. In its philosophical orientation, language as a “virtue” is central in its relation to being (Freeman & Vagle, 2013).

Extending from early philosophical roots, post-intentional phenomenology seeks a deeper understanding of intentionality and of linguistics (in relation to being) (Freeman & Vagle, 2013). The meaning of language can never be separated from lived experience (Gadamer, 1975/89); that which constitutes being cannot be separated from the experience of being (Heidegger, 1953/1996). Moreover, meaning in language shifts whenever language combines with other language or experiences (Gadamer).

To bring intentionality out of consciousness and into being and to acknowledge the tentative nature of language are among the goals of post-intentional phenomenology. Intentionality does not have to be viewed as static, fixed, and essentialized, as traditional phenomenology might assert; meanings do not have to be common in order to find structures of meaning. Rather, a post-intentional approach allows for partiality and multiplicity in order to find “tentative manifestations” (Vagle, 2010, 2011). As researcher, I need to step back “post-intentionally” to deconstruct and reconstruct the “fleeting intentional meanings” of the text (Freeman & Vagle, 2013).



## **Border Crossing**

My research offers an uncommon perspective on qualitative research, presenting possibilities for increasing understandings in contemporary human sciences.

Embracing and breaking down ideas from “old” descriptive/interpretive phenomenology (as with Husserl); preserving interpretive hermeneutic understandings (as with van Manen and Heidegger); and promoting shifts towards post-intentional phenomenology (as with Vagle), I explore phenomenology’s variance, uniqueness, and potential to be radical. This potential may be increased by border crossing. *Border crossing* involves putting particular aspects of phenomenology together with certain theories (ie. critical discourse analysis). Vagle (2011b) states:

/P/henomenology can be harnessed and then used to challenge boundaries because: a) it served a radical philosophy over a century ago and b) this *radicalness* can be amplified and then put into closer dialogue (Ahmed, 2006) with theories specifically designed for disruptive work. (p. 11)

## **Challenging Essence**

In progressing towards the critical, I find that some of Husserl’s traditional ideas are somewhat narrow, inflexible, and therefore less compatible with critical approaches of phenomenological research as “post”-intentional phenomenology. I do not seek to completely break from “old” Husserlian phenomenology and concepts such as intentionality, objectivity, and essence; however, I support and offer variations of these concepts within their meanings and significance, especially that of essence.

Challenging but not negating the concept of essence within phenomenology, I seek to

keep essence as the foundation and premise of phenomenological methodology; after all, phenomenology is the study of essences (Merleau Ponty, 1945).

Phenomenology as its own research phenomenon has aspects of essence that make phenomenology what it is and without which it could not be phenomenology. Post-structuralists find the notion of essence problematic within critical research, taking a more traditional understanding of essence as unchanging, final, absolute, and/or eternal. Further, the word has a bad name in philosophy because ordinary use of the term gives “essence” the connotation of mystery (Natason, 1973), which does not bode well in scientific research. Then again, the word, “phenomenon,” in popular use of the term, is connoted to extraordinary events that baffle the observer (similar to mystery). However, ideas and principles can support researchers looking for essences and structures of meaning, and they should include aspects and nuances of the phenomenon. In other words, there should be variations of the phenomenon, and when that is the case the search for essences can begin (Dahlberg et al., 2008).

Further infusing variance, nuance, and temporality into the notion of essence, I embrace the ambiguous quality of a hermeneutic circle (Heidegger) and a nuanced understanding of essence as a foundation for whole-part-whole understanding. For instance, when I look within the parts and whole of the interview “data,” the lived experiences of my participants, I do not seek something cemented, complete, singular, or definite; Essences are “open, infinite and expandable and they are never completely explored and described” (Dahlberg et al., 2008, p. 252). I do not seek a specific answer to a question, or a solution to a problem. Instead, I look for constants within lived experience, believing that while each participant’s experience cannot exactly replicate

the experience of another, there can be aspects from within the lived experience that are common or shared. Idhe (2003) states,

When multiple and complex ‘voices’ are heard, no one voice is likely to emerge as singular. Second, when the voices are discordant, other patterns need to be sought... And, to make one more point concerning the ‘voices’ of evidence, harmonies are most likely to arise when there are convergences. (p. 24-25)

These multiple and common aspects of lived experience are the “structures of meaning” (van Manen) or “tentative manifestations” (Vagle) that get at essence.

Because essence is derived out of an intentional relationship to lived experience, there is a temporal and flexible quality to it, which contradicts the fixed, singular, impermeable, and invariant structure of essence as traditionally understood. Intentionality refers to our basic mode of being in the world- the everyday experiences we have in which we become immersed in the world. Because intentionality lives in the present, phenomenological research seeks to return the participant consciously to his/her intentional relation to the experience... we can see how meaning never is, and never can be, finally complete; there is thus no end to meanings. “Meaning is infinite, always contextual, and recognized as expandable and expanding” (Merleau-Ponty 1968, 1995), and therefore, so is essence.

Although phenomenology essentially negates method, it is still considered a methodology by its very denial of a lockstep method. Furthermore, phenomenology strives for essence (the phenomenon *is* its essence), yet nothing is or can ever be purely or absolutely essentialized or reduced within a phenomenon (thus the reason phenomenologists discard essence altogether). Therefore, the image of a centralized

focus within intentional findings is problematic, since the findings do not clearly lead the researcher toward a singular essence. The phenomenological “answer” to, “What is it like to (fill in the blank)?” is never concrete or absolute. It is never *truth*, nor does it seek or presume to be. Rather, aspects of essence are “multiple, partial and endlessly deferred” (Vagle, 2010a, p. 400). To strive for a critical examination of lived experience signifies a shift away from reductionist conceptions of essence towards possibility, variance, and uniqueness in human science research.

I do not mean to suggest that I should not strive for essence in a phenomenon. I still want to *know*. I still want to delve deeply into the lifeworld to reveal that which makes the phenomenon what it is and without which it cannot be. I seek essence within the phenomenon as I research the lived experiences of others, knowing and accepting that a fundamental absolute essence is not only unattainable but also non-existent.

Essences are open, infinite and expandable and they are never completely explored and described (Dahlberg et al., 2008, p. 252). Ihde (2003) uses Husserl’s idea of variation and maintains Husserl’s idea that the “essence” of any phenomenon has invariant and (mostly) variant structures that make that phenomenon what it is. To acknowledge variation within essence is to enable possibilities within open-ended research.

### **Critical Discourse Analysis**

Phenomenology and critical discourse analysis share qualitative approaches to research that embrace the epistemological and ontological stances of interpretivism, which posits that we cannot separate reality from our knowledge of it. The social world is constructed by those in it, and social reality results, in large part, from the language

and actions of those in it. There are multiple realities constitutive of a phenomenon, and depending on the context, these realities can change.

Through our language we negotiate truth. What we see may not be what actually is. According to Chouliaraki (2008), the common ground between critical discourse analysis and phenomenology is a “conception of reality that rests on the interpretations of its actors and a conception of science that does not seek a foundational ‘truth’ about how the world is” (p. 680). We need to question the assumptions that we have in the “natural attitude” (Husserl’s un-reflective stance toward the world) and move beyond a content analysis “to pry open spaces to examine taken-for-granted assumptions about discourse, education, and society” (Rogers, 2011, preface). Truth is unique to each individual (van Manen, 1990). To examine the “reality” and “truth” of my participants, I need to look beyond what is being said by participants towards what is performed and revealed through their language.

Broadly defined, discourse analysis is “the study of language in use” (Gee, 2011, p. 8). Critical discourse analysis seeks to explain how and why language works the way it does when it is used, and to understand the relationship between the form and the function of language in social life. We use language to build social relationships and identities. As Gee states, “Saying things in language never goes without also doing things and being things” (p. 2). Language in its social entity is about representing the world, acting upon the world, and being within the world.

Critical discourse analysis goes beyond describing how language works, and considers that discourse is a way in which we construct and represent the world; discourse is a way of “signifying the world, constituting and constructing the world in

meaning” (Fairclough, 2001, p. 7). Inquiry into meaning is always also an exploration into power (Rogers, 2011). “Every move to meaning-making comes about from a position of power- power both structuring and structured by the social positions available within the practice” (Chouliaraki, 2008, p. 674). Meanings are made within social contexts, and meanings are always motivated.

The term “discourse” refers to the capacity of meaning-making resources to constitute social reality, forms of knowledge and identity within specific social contexts and power relations (Hall, 1997, p. 220). The Foucauldian concept of discourse sets up a constitutive relationship between knowledge and power in social practice (Chouliaraki, 2008). Our discourses represent the world, constitute knowledge, exercise power, and make meaning for us as we reflect on and mediate our lived experience in the world.

Considering the intersections between the use of language as ways of representing, doing and being, I seek to discover how discourses shape my participants’ knowledge, relationships, and identities in the experience of each as cooperating teachers supervising student teachers. As reflected in their own words in situated uses of language, cooperating teachers reveal “ways of being” (Rogers, 2011) that hold pedagogic significance. Within their discourses I see how people build identities for others as a way to contrast and construct their own identities (Gee, 2011, p. 18). For example, by asserting the identity of an expert, one constructs the identity of others as novices. From this identification, certain role expectations derive; the discourse is not only an indication of how people represent themselves and others, but also a means of exercising power within relationships.

Rogers (2011) states that there is no lockstep method for conducting critical discourse analysis, much like phenomenology, and she advocates for exploring “different angles and entry points” to examine data as a hybrid approach to critical discourse analysis (preface, xvii). As discussed earlier, crossing borders with traditions and approaches (ie. critical discourse analysis and phenomenology) can generate new insights for understanding. For this paper, border crossing, or rather cohabitation of critical discourse analysis and phenomenology as I use them, allows for an inter-theoretical discourse between the two traditions, to synergize what one’s theoretical framework has to offer the other.

### **Language has Power**

In phenomenology, language has power just as it does in critical discourse analysis. Language is larger than culture, encompassing “everything, not only the culture that has been handed down through language, but absolutely everything...” (Gadamer, 1975, p. 350). As Merleau-Ponty (1991a) says, “Language makes thought, as much as it is made by thought” (p. 102). Phenomenology conceives language “as a resource possessed and used by the individual at her own will” (Chouliaraki, 2008, p. 6). A phenomenological study focuses on descriptions of what people experience and how they experience what they experience. I look for relationships and conflicts between what the participants say and “ways of being and why they take up certain positions *vis a vis* their situated uses of language” (Rogers, 2004, p. 7). In my research, I speak to the power of and behind their language to address pedagogical issues.

Beyond the function of language to represent the lifeworld or figured world of participants, language positions participants in social contexts of power. “The main

criticism to be made of the phenomenological analysis of culture is that it tends to reduce the social world to the linguistic representations of its actors.” In Bourdieu's words, phenomenological science is “the purest expression of the subjectivist vision” (1990, p. 125). Phenomenology finds meaning in the language use of individual participants, however it seems to lack the required focus on the social implications within critical discourse analysis (Wittgenstein, 1958, sec.23).

However, phenomenology may be undergoing a shift in social scientific research from studying the world as a separate entity to studying the world as “a language-mediated process that exists in discourse” (Chouliaraki, 2008, p. 3). Emphasizing the social activity of meaning production, the researcher examines the identities of the participants whose discourses are understood and have meaning not merely on their own but only as part of the whole social activity. Discourse, then, is not only about the formative ways we use language to represent the world but also the performative ways we act in the world.

### **Conclusion to the Methodological Review**

To research lived human experience, I embrace phenomenology as a theory of the unique, and I cross borders between different approaches and theories within phenomenology (ie. descriptive/interpretive, hermeneutics, and post-intentional) and “outside of” phenomenology (critical discourse analysis). The overarching philosophy that guides my research and orients me to the phenomenon is hermeneutic phenomenology, guided largely by the principles and ideas expressed in Max van Manen's (1990) “Researching Lived Experience.” Broadly, hermeneutic phenomenology focuses on the interpretation of lived experience through text, which,



for my research, happens through description and interpretation via the oral language of the cooperating teacher participant. Followed by my own description and interpretation via writing, that speech is brought to text, a process in which I seek tentative manifestations and structures of meaning that might reveal aspects of the lived experience that get at essence. I utilize post-intentional theory within hermeneutic phenomenology to acknowledge and embrace language and its meanings as multiple, fleeting, and partial. Lastly, by infusing critical theory via critical discourse analysis, the process of interpretation becomes a critical analysis of how language can be used to ascribe significance to something, construct identity, build relationships, and assert power. I utilize James Gee's approaches to critical discourse analysis, as specific to my research, including: 1) the significance of the role of cooperating teacher, 2) the identity of cooperating teacher and, in turn, the built identity of the student teacher, 3) the relationship between the cooperating teacher and student teacher, and 4) the implications of power that ensue.

## **The Research**

### **Introduction**

Human science research of the type I have described cannot be easily captured in research. I present an introduction to the nature and significance of the research question, followed by examples of what the actual text will look like, as evidenced by interview transcripts. I show how transcripts are worked on, evidence of how the research activity is intertwined with the writing activity, and what description and interpretation look like via phenomenology and critical discourse analysis. I offer a

tentative discussion of themes that have emerged, as revealed in the study and as supported by the review of literature. Lastly, I promote a certain openness to allow for choosing directions and exploring techniques.

### **Limitations**

The experience of teaching and mentoring another is complex and multifaceted, as is the research of lived experience, which requires an in-depth and systematic exploration of participants' lifeworlds within a constrained unit of this study. Limitations may be identified within the uniqueness of phenomenological research, including the choices I have made for my research study and acknowledged throughout the process of writing in terms of design, methods, and analysis. I list these choices here as "limitations"; however, I also consider advantages within the freedom, openness, and uniqueness of phenomenological research. I remind the reader that the goals of hermeneutic phenomenology do not include facticity, objectivity (in an traditional experimental or behavior science sense), or generalizability; rather, the goal is to question, analyze, and reflect on lived experience so as to unearth aspects of essence and bring the lived experience into articulated structures of meaning through text.

I use purposive sampling of my three participants within the study, which acknowledges a deliberate selection of participant cooperating teachers with whom I have a working relationship. Our direct involvement with one another includes my visits to the cooperating teacher's school, whereby I observe and evaluate the student teacher in action. Thus, my identity as a university supervisor can be interpreted as a position of power by both the student teacher and cooperating teacher. Although the student teacher is the person being evaluated, it is the cooperating teacher who has been

doing the mentoring and teaching, and therefore, my evaluation of the student teacher can have indirect implications suggesting the effectiveness/ineffectiveness of the cooperating teacher mentor. Alternately, I approach the cooperating teacher, whose role is to mentor to my students, with a degree of delicateness in hopes of maintaining positive relations so as to continue calling upon her to mentor future student teachers.

The selection of a limited number of participants (n=3) may be seen as lacking breadth in terms of the overall representation of cooperating teachers. However, as Giorgi (2008) puts it, three (or more) participants provide “a sufficient number of variations... to come up with a typical essence” (p. 37). While my participants are all elementary art teachers, their curricular area and school level are not intended to create a bent for this research toward the fields of art education or elementary education (or both). Rather, the significance of my research relies on my participants as cooperating teachers and teachers, in general, rather than as *elementary art* teachers specifically. Lastly, my participants are all white females working in the same geographical area, which were unintentional factors that may have significant implications.

As I acknowledge earlier in the methodological review, phenomenology has philosophical implications that, essentially, deny method (“*there is no method*”) or that accept the notion of having multiple methods. Therefore, limiting factors may include lacking clear structure, concrete procedures, or technical coding in terms of methods for data collection and analysis. Further, limitations may also include the differentiation between rigor and objectivity within phenomenological research as compared with other traditional scientific approaches. Interviews, in and of themselves, are considered to be subjective in nature.

Most importantly, my research limitations include my own biases introduced through my direct personal experiences in teaching. I identify myself as the researcher and therefore the investigative tool with which I live my own interpretations of the data from within the phenomenon of student teacher mentoring. My commitment to the work of my research involves a careful examination of my practices, as influenced by my own assumptions and beliefs (Vagle, 2011a, p. 424). Rather than include my identity as limitation of the research that I should continuously bracket out, I position myself as an important part of the research, bridling my understandings, biases, and assumptions throughout the whole of my research.

### **Bridling**

As van Manen (1990) states, “The problem of phenomenological inquiry is not always that we know too little about the phenomenon we wish to investigate, but that we know too much” (p. 46). Pre-understandings, suppositions, and assumptions can cause premature or inaccurate interpretations of the phenomenon. Research that already exists surrounding a phenomenon may have much to say about what teaching or mentoring is, or what cooperating teachers should do, before there is an understanding of what it really means to be a mentor.

My research takes into account my identity as the researcher, and I knowingly position myself with openness, being reflexive in an intentional relationship with the cooperating teacher informants and the phenomenon of student teaching. As a former public school teacher with twelve years experience, a former cooperating teacher, a former student teacher, a college instructor, a supervisor of student teachers, and a researcher, I opt to bridle (to be open for purposes of reflexivity), rather than bracket (to

reduce or detach myself from the research) these identities within the phenomenological process. I cannot entirely suspend or disregard my own predictions, assumptions, and judgments that result from having those identities, as Husserl's (1970) *bracketing* would advocate. Vagle (2011a) suggests that I choose, instead, to draw out presuppositions and interrogate them.

By acknowledging my current and previous roles and experiences and by questioning and directing my understandings, suppositions, and assumptions intentionally and respectfully toward the phenomenon being investigated, I can be deliberate about my identity as researcher. Rather than ignoring or trying to block out my own experiences as a cooperating teacher, I acknowledge that identity, calling upon it when it may help expose certain understandings and interrogating any suppositions that may involve bias. This *bridling* is a “disciplined kind of interaction and communication with /the researcher's/ phenomena” (Dahlberg et al., 2008, p. 130). Bridling calls to play or keeps in check those identities and experiences in such a way that the description of the phenomenon is an authentic representation of the participants' experiences. According to Vagle (2012):

The biggest thing is for the researcher to question pre-understandings and developing understandings so they become profoundly ‘present’ with the phenomenon... So it does not compromise openness throughout,... the researcher is actually joining a dialogue with the phenomenon and with those who are experiencing it. (Valentine, K. D. conversation with Vagle, November 16, 2012)

Reflexivity via bridling is necessary in order to cross borders between discourse analysis and hermeneutic phenomenology, as both traditions require openness and sensitivity between researcher and phenomenon. To understand another's lived experience, the researcher needs to openly acknowledge his/her own experience.

### **Background and Participants**

For my research I selected three participants who are elementary art teachers with over twenty years experience each: Kari Robins, Sarah Jackson, and Penny Landsom. These teachers are employed at different elementary schools within the same school district in rural Wisconsin. It has been their practice for many years to mentor student teachers. I serve as Program Director, instructor, and student teaching supervisor for a university pre-service art teacher program, and many of my students fulfill their practicum experiences with these three cooperating teachers.

I selected these participants to interview because of their years of teaching experience within the public school system; their years of experience mentoring student teachers; and my assumption, based upon prior communication and what I considered a pleasant and positive working relationship, that they would be comfortable sharing openly and honestly in interviews with me. My participants are *unintentionally* all female, and *intentionally* all veteran teachers and cooperating teachers. Names of teachers used in this report are fictitious.

Kari Robins and I have a relationship that extends back fifteen years to when I was a practicum student in her classroom in 1997-1998. Penny and Sarah and I have known each other for three years through our working relationship as university supervisor and cooperating teacher. Penny is currently on the Advisory Committee for

the Art Education program that I direct. I would characterize my relationships with Kari, Sarah, and Penny as collegial and friendly. Further, feedback I have received from student teachers placed with these professionals suggests that Ms. Robins, Ms. Jackson, Ms. Landsom are effective art teachers and cooperating teachers.

### **Research Design and Data Collection**

I use audio recorded interviews as the main source of data collection in order to examine the identity of the cooperating teacher with regard to her influence in and around the cooperating teacher/student teacher relationship. The data presented represents cooperating teachers' own reflections, interpretations, and understandings as revealed by the spoken discourse surrounding the cooperating teachers' lived experiences.

I approached my data collection with the simple strategy of satisfying the needs of my inquiry while promoting a friendly conversation surrounding the interview questions. I collected data from extended open-ended interviews that I conducted and audio recorded with three elementary art teachers. The teachers had a typed outline of questions emailed to them prior to the interview; however, some of the questions asked in the actual interview were altered or added based upon responses by the participants and the nature of the conversational interview approach. Penny and Sarah's interviews took place at different local restaurants, and Kari's interview occurred over the telephone. I used a hybrid standardized open-ended and conversational interview approach with an informal interview guide. Phenomenological interviewers typically advocate for conversation with the participant in a "lived" interview to intuitively probe for depth or venture to a new area of inquiry. However, as I had never done

phenomenological interviews before, I felt the need for a guide, and so I developed some questions in advance. Further, to promote structures of meaning within my research, I selected questions that would serve as constants; thus, the same or similar questions asked to each participant allotted for a clearer presentation of themes as cooperating teachers gave varying responses to consistent questions. Interview questions included:

- *How do you perceive your expectations for your student teacher?*
- *How did/do you come to develop these expectations?*
- *Do you communicate these expectations or to what extent are these expectations unspoken rules”? If so, how?*
- *What knowledge do you expect them to have?*
- *What skills do you expect them to have?*
- *What disposition/attitude do you expect them to have?*
- *How do you perceive the expectations from your student teacher, if at all, as they enter the experience?*
- *What do you think Student Teachers expect of you?*
- *How do you experience when the ST is not meeting your expectations?*
- *Were there moments when you didn’t know you had expectations, but you knew (felt, understood, realized) that the ST was not meeting your expectations? How did you respond?*
- *What relationship or rapport do you anticipate having with your student teacher?*



- *What misconceptions (if any) do student teachers have regarding the student teaching experience?*
- *Explain the process of relinquishing control of the classroom over the course of the student teaching experience. How does that experience feel? How has that experience differed among student teachers you have had?*

For all three interviews, participants spoke at length answering the questions and elaborating to include other thoughts, beliefs, and, at times, narratives. When I had participants elaborate upon answers to questions or open other lines of information, I pursued the opportunity to extend my data sources. Within one week's time from the final interview with Sarah Jackson, I had transcribed all three interviews after which critical discourse analysis could ensue.

### **Data Collection for Future Research**

As I continue researching the lived experience of cooperating teachers, it is my intent to probe more deeply into lines of questioning that bring us (the researcher and participants) back to the mentoring experience, post-reflectively, in order to recall the verbalized responses for clarity, affirmation/negation, and deeper investigation. I will likely readdress certain questions and topics, based upon needed information or clarity following the interviews. Initial interview data varied from each participant, since the conversations went into different directions and took unique paths; thus, a re-exploration of the interviews will likely provide further distinctive information and data.

Another consideration for future research might be to iterate participant responses to another participant via a kind of cross-case comparison to investigate aspects of the phenomenon and tentative manifestations surrounding their shared

experiences. Similar interpretations of shared lived experiences may help to unearth and/or confirm thematic structures within the phenomenon.

### **Data Analysis**

Through a phenomenological analysis of everyday life, I hope to connect meaning and power in the cultural and social lives of cooperating teachers. Everyday understanding can be misleading (Dahlberg et al., 2008, p. 67); therefore, I strive for systematic and relatable methods to interpret and analyze text. From in-depth interviews, I study the discourse of cooperating teachers by analyzing how they use language. Aiming to reveal aspects of “essence” from within participants’ experiences, I analyze distinct statements that describe their experience of the phenomena. I aim to understand cooperating teachers’ lived experiences, and more specifically, how the verbalization of their expectations for their student teachers reflects their identities, relationships, and positions of power.

While I rely heavily on phenomenological traditions in the interpretation of interview transcripts, the dominant approach that I utilize for data analysis is critical discourse analysis; but overall, I would characterize my analysis as a hybrid approach between critical discourse analysis and phenomenology. Drawing on multiple discourses to make sense of the world is the premise of hybridity theory (Bhabba, 1990). Integrating what are often regarded as incompatible discourses in new ways, a new paradigm is revealed. When I meet phenomenology with critical discourse analysis and cross borders between the two, the language component that results from discourse of the interview allows for a deeper, critical, and more authentic revelation of theme and aspects of essence. Purposefully intersecting the two frameworks, I approach meaning-

making as an individual and personal endeavor for each cooperating teacher and for myself, as researcher. It is my hope that phenomenology and critical discourse analysis will complement each other, providing generative possibilities around the exploration of the phenomenon and the nature of student teaching.

### **van Manen's Data Analysis: Holistic, Selective, and Detailed Approaches**

The specific phenomenological methods I use for data analysis in order to uncover thematic aspects of a phenomenon include a mix of van Manen's (1990) three suggested approaches: 1) the holistic approach, 2) the selective approach, and 3) the detailed approach. I read the whole of the interview transcript; I then selected phrases that stood out or conveyed themes within different participants' shared experiences; within those phrases, I examined line by line, via critical discourse analysis, what each sentence had to say about the phenomenon of living one's expectations for another through mentorship in student teaching.

By attending to the text of the interview transcript in a whole-part-whole approach, I attempt to capture the main significance of the entire text (holistic approach). I also try to unearth essential meanings by doing selective reading and analysis (selective approach). The detailed approach becomes a system of examining parts of the whole text, selecting statements and, at times, individual words that seem especially revealing about the phenomenon. Then I go back again (and again) to the whole of the text to see if the sensitivity to nuance from the selective and detailed approaches has implications in reference to the greater whole. "The meaning of minor pieces of the text sometimes changes the whole of something that is developing, just as the whole of the text affects the meaning of the little piece" (Dahlberg et al., 2008, p. 244). Referencing the concepts

of a hermeneutic circle (Heidegger, 1927) and Vagle's (2010, 2011) tentative manifestations, where structures of meaning are formed and aspects of essence are revealed. I support that these meanings do not have to lead to a central "essence" but that essence can be revealed in multiplicity, partiality, and temporality. The complex process of text analysis signifies that the whole is always more than the sum of its parts.

Ultimately, I ask of the data, *What does language reveal about the cooperating teacher's lived experience being described?* The next paragraph elaborates on critical discourse analysis as a specific method beyond the "detailed" approach.

### **Gee's Critical Discourse Analysis: Focusing on Identity, Relationships, and Power**

I seek to go beyond achieving detail in my data analysis toward implementing a critical analysis of the data. Within the detailed approach (above), I use critical discourse analysis via James Gee's method of investigation, identifying building tasks to critically analyze the discourse of each of my interview participants. These tasks indicate what patterns or themes are being built or revealed through language from which I can construct meaning, part by part, within the whole discourse (which is part of another whole). The primary tasks that I focus on include "identity," "relationships" and "power." I also refer to "social language" to analyze grammar as it functions to create an identity for each of the cooperating teachers. Throughout the discourse of this paper, I navigate and analyze language in use in order to probe issues and problems in specific cooperating teacher/student teacher relationships to the greater context of teacher education.

The reflective interview transcripts demanded whole-part-whole interpretive analysis in order to produce a thorough human science description/interpretation and

reveal essences. The specific parts included singular words or combinations of words within the whole of a phrase or larger discourse. The particular transcripts that I selected to analyze for each cooperating teacher were in response to one interview question- a small segment (part) within an approximately 45-minute interview (whole).

### **The Interviews (Findings)**

#### **Kari Robins**

Kari's discourse was, in part, an extension to her response to the question, "What knowledge do you expect /student teachers/ to have?" The section from the transcript I analyze is:

57 *So, I don't know, I guess, you know, the hands-on is the big deal to*  
 58 *me because I want practical people because you have to make quick decisions*  
 59 *every day. It's not, "Well, I'll think about it and get back to you." It's right*  
*now;*  
 60 *"What are you going to do?" And this on the spot- if they can't think of*  
 61 *anything on the spot, that's going to be a problem.*

(K. Robins, personal communication, June 12, 1012)

***Social language, significance, and identity.*** In this interview, Kari uses personalized narrative language to encode her values and describe her lived experience. We can get a sense of how Kari builds her socially situated identity in language in opening statements, "I don't know. I guess, ..." (line 57). These "I-statements" situate Kari's identity as one that is closely attached to the world of "everyday social and dialogic interaction" (Gee, 2011, p. 152). As social conventions, similar to using the

sound “um,” these statements prevent silence and discomfort. What these conversational phrases also do, with the added “you know” clause, is minimize her power, perhaps in order to establish a more informal, friendly relationship with me, the interviewer and also the university supervisor. “I don’t know. I guess, you know,…” (line 57) are also words that qualify the value of what she is saying, especially coupled with “I-statements” that indicate uncertainty.

However, Kari may be assuming modesty because, ironically, the declarative language that follows indicates that she does indeed know and believe in what she is saying. Her modality softens her stance that the practice of teaching prioritizes certain types and stances towards learning to teach. Similarly, the informal slang language of the term “big deal” (line 57) further emphasizes the ‘everyday’, while the actual meaning behind the words indicates importance. Therefore, in this first sentence, Kari seems to trivialize what she is saying to establish a relationship with me, but is in fact establishing her identity as significant pre-service teacher mentor.

***Activity (practice) and identity.*** Ms. Robins uses synonymy (Fairclough, 2001) and repetition to define (and signify) the activity of teaching as “hands-on” and “practical” (lines 57-58). She also uses synonymy to give a temporal context to this practice, indicating that this hands-on activity must take place “on the spot” (line 60), “quick” (line 58), and “right now” (line 59). The way the words collocate between the action (practice) and context of time, signifying “quick” “practice” enacts and affirms a technical characterization of teaching. In the language just prior to this stanza, Kari is critical of student teachers’ learning by “just observation” (lines 30-31) or “just reading out of a book” (line 46); the word “just” negates and minimizes the significance, in this

case, for theory and content knowledge. For Kari, the classroom is the place for learning, and she controls the classroom. Prioritizing “real hands-on,” “real deal,” “real life” activity, Kari repeats the word “real” to emphasize and maximize the importance of “practical” activity in teaching. She seems to be setting a priority of the experiential activity over the pedagogical activity of teaching.

Further, Kari juxtaposes her support for “hands-on” activity with an added definition of what “hands-on” is not: to offer an indecisive verbal response, “It’s not, ‘Well, I’ll think about it and get back to you’” (line 59). Kari does not further define what kind of question/situation occurred that led to the response, “I’ll think about it and get back to you.” Was it a response to a question to the teacher about his/her knowledge or was it a response to a behavioral issue the classroom? Regardless, the ideological implication in Kari’s statement suggests that the teacher must have the answer and know it “on the spot” (line 60).

**Identity and power.** “If they (student teachers) can’t think of anything on the spot, that’s going to be a problem” (lines 60-61); Kari’s use of the word, “problem” connotes negativity and implicates “wrongness” or “failure.” As with the Jamie Owl case study by Deborah Britzman (2002), the student teacher experiences her new teacher identity as not having permission to say, “I don’t know” (Ironically, Kari uses the phrase in line 57). This identity positions the teacher as the expert who must have all of the knowledge. There is very little acceptance for inexperience, vulnerability and doubt. The student teacher questions, “... How can I get myself out of this bind that I’m in, which in teaching seems like a requirement? To be able to know, what next, what next. Or to make those transitions really fast to avoid ...” (Britzman, 2002, p. 116),

dare I say, the “problem” (line 61). Kari’s discourse leaves little room for a teacher’s hesitation or doubts.

Kari’s identity is situated in terms of being an experienced art teacher and as a cooperating teacher/supervisor of student teachers. Kari asserts the “power of the cooperating teacher” (Britzman, 2002, p. 157) through her expectations for success in student teaching. Further, she assumes the identity of student teachers as people who need to prioritize technical experience, and her language indicates an either/or situation: *either* the student teacher has the “hands-on” “on the spot” ability (success), *or* it’s “a problem” (failure) (lines 60-61). Is she creating barriers for student teachers constructing their teacher selves (identity)?

### **Penny Landsom**

I asked Penny Landsom the question, “How do you perceive the expectations from your student teacher, if at all, as they enter the experience?” Her response is as follows:

23 *I guess, from having a, a pre-service interview-kind of just asking them*

24 *what their expectations of me and what their expectations are in my*  
*classroom.*

25 *Um, they’re more of a, a guest in the whole continuum of where my students*  
*are*

26 *and, you know, my expectations and their expectations, um, need to kind of*

27 *match,...*

(P. Landsom, personal communication, June 12, 2012)



*Social language, significance, and power.* “Having a pre-service interview” and “kind of just asking” (line 25) are two actions that Penny offers as synonyms; “having a pre-service interview” is equivalent to “kind of just asking.” However, the language signifies different meanings. First of all, choosing the title of a “pre-service interview” rather than a “friendly conversation” situates Penny in a role of power, even prior to the actual “service” experience (since the interview is “*pre*-service”). An interview on its own creates and signifies a power relationship between the interviewer and interviewee, taking on a format of ‘I ask you the questions, and you give me the answers.’ An interview has connotations of formality and implications for success as deemed by the interviewer. It also typically purports nervousness and fear of failure for the interviewee. The interviewer is the judge, deeming the interviewee’s responses “right” or “wrong”; and the interviewee is the test-taker, needing to say the right answers in order to prove him/herself and “pass.” Therefore, an interview may signify more serious implications than that of a casual conversation. Penny’s pre-service interview sets the stage for the student teaching experience as being a serious and formal one.

Like Kari, Penny uses social language that minimizes what she is saying and links her to the everyday social world; however the entirety of her text via spoken language signifies greater meaning. Informal phrasing such as “I guess,” “kind of,” “just,” and “you know” woven within her language indicates the simplicity to what she is referring. While “just” signifies emphasis and matter-of-factness, “I guess,” “kind of,” and “you know” (lines 23-25) indicate vagueness or uncertainty. Penny adjoins “kind of” and “just” as adjectives to the noun, “asking” (line 23). The two words together are

oxymoronic. “Kind of just asking” implies that Penny’s interview may not actually or overtly be asking her student teacher’s expectations of her. Ultimately, it signifies indifference by the cooperating teacher towards what the student teacher’s voiced expectations actually are because the only truly significant expectations are those of the cooperating teacher.

While a pre-service interview is intended to serve as an opportunity for the student teacher to openly voice what his/her expectations of the cooperating teacher are by “asking them what their expectations (are) of me and what their expectations are in my classroom,” (lines 23-24), the interview actually might hinder his/her responses because of the ambiguity of the interview and the position of power asserted through her identity as interviewer. If an interviewee is afraid to talk and an interviewer is not listening anyway- the entirety of the pre-service interview could be ironic.

***Identity and power.*** Earlier in our conversation (just prior to the transcript section listed above) Penny states, “As far as my perception of student teachers, my expectation for them is to be a learner in my classroom”. By attributing a learner identity to her student teachers, she can, in contrast, assert her own teacher identity; as Penny defines the student teacher as a learner and therefore, novice, she is defining herself as the master teacher and expert. As Gee (2011) states, “We build identities for others as a way to build ones for ourselves” (p. 18). Expertise signifies power via the ability that the expert has to influence others as a result of her defined social status. Using the words “my classroom” rather than “the classroom,” Penny claims ownership of the physical environment and the students. She affirms her authoritative identity and establishes power within the student teacher/cooperating teacher relationship, as if to

proclaim, “I am the teacher, and this is my classroom.” Having established her identity as teacher, expert, judge, and interviewer, Penny conversely builds an inferior identity for her student teacher as learner, novice, test-taker, and interviewee.

This inferior identity of the student teacher is compounded when Penny says, “They’re more of a guest in the whole continuum” (line 25). The student teacher’s identity as “guest,” can thereby signify that Penny is the “host,” the host of *her* classroom for which she has already claimed ownership. This positions the student teacher in a vulnerable role whereby her/his identity is now equivalent to that of a stranger making an appearance in someone else’s home for a transient amount of time. When a person is a guest, the social implications for that person is that he/she must be polite and abide by the “house rules” and traditions. For as comfortable as his/her “stay” may become after a certain length of time, the “guest” never attains autonomy within or ownership for that environment. Prefacing the title of “guest” with the words “more of a” indicates vagueness when they’re not followed with a “than”; “more of this *than that*” is used to clarify, whereas leaving the words “more of a” to stand alone, makes the meaning of “guest” more ambiguous. “They’re more of a guest” and less of an actual teacher.

Kari emphasizes the context in which the student teacher is a “guest” “in the whole continuum of where my students are,…” (line 25). He/she isn’t simply a guest in the cooperating teacher’s environment of the classroom; he/she is a temporary guest in a much larger “continuum” (of what, we don’t know). What we do know is that the student teacher is only there for a portion of that time frame and that “the whole continuum of where my students are” has already been shaped and put in place by the

cooperating teacher. We also don't know where or if the student teacher fits in. The word "continuum" implies order, consistency, and constructivism within a "big picture" plan- a plan in which the student teacher has not played a role its creation, nor will he/she ever officially *belong* in the big picture enough to disrupt that order, claim ownership over the environment, or assume full authority.

***Social language, power, and relationships.*** Penny adds, "...and, you know, my expectations and their (the student teachers') expectations, um, need to kind of match" (lines 26-27). Oddly enough, the "and, you know" and "um" within this clause have meaning considering the time and place of their utterance and the deliberateness of how the sentence was structured and verbalized: "*and, you know*, my expectations and their expectations, *um*, need to kind of match." Either Penny needed a moment to process what direction she was going with the comparison of the cooperating teacher/student teacher expectations; or Penny was hesitating to admit the definitiveness of the meaning behind those words; or Penny wanted to be deliberate with the language she was using. Peggy opts *not* to say, "The student teacher's expectations need to match mine," which would have matched the discourse that defined their relationship prior. Instead, Peggy deliberately uses an "our"-statement (rather than an "I-statement") in an attempt to appear to level the playing field by saying, "my expectations and their expectations..." "need to kind of match." Here is an interesting conglomeration of words that conveys a mixed message. Using the word "need" is very different than using the word "should," where "need" signifies necessity, oftentimes "or else." Whereas the words "kind of" lessen the significance of an adjoining word, the pairing the words "kind of" with "need to" here is Penny's qualification of "need to," using "kind of" to intensify it.

Ultimately, through the language used here and in the discourse that surrounds it, Ms. Landsom is declaring that the student teacher's expectations must match her own. To frame Ms. Landsom's expectations as Ms. Robins did, if these expectations don't match, *"that's going to be a problem"* (Robins, lines 60-61).

### ***Sarah Jackson***

In response to the question, "What do you expect of student teachers, in their roles?" Ms. Jackson responds:

6 *Well, I'm a person that has high expectations. What I usually do is I, um,*  
 7 *sit down with them and I have what's called 'The Keys to Success' and it's a*  
 8 *whole list of, um, basically what goes on in my room and what I expect of them*  
 9 *and what they can expect to see. And actually I'll give you a copy of that.*

(S. Jackson, personal communication, June 15, 2012)

***Social language, significance, and identity.*** Ms. Jackson delays a direct answer to the question by starting, "Well..." (line 6) as if warning that her response necessitates a preface to her response, and she continues with a description of herself rather than (or perhaps *as*) an answer to the question. Ms. Jackson defines herself not specifically as a teacher, but rather as a "person" (line 8) and, therefore, the entirety of her character, with high expectations. Her professional attributes are not distinguished from her personal life. Therefore, in reference to the question being asked, her clear and succinct response, "I am a person that has high expectations" (line 6), establishes a position of power in her cooperating teacher identity. Ms. Jackson conveys that being a teacher mentor with high expectations is not merely a role she is playing but that, in fact, having high expectations is definitive of whom she is as a person.

However, Ms. Jackson does not specifically state for whom she has these expectations- her student teacher or herself. We can infer that the expectations are for her teacher candidate, as Ms. Jackson elaborates on her processes for relaying these expectations via a sit-down conference whereby she presents him/her with her “Keys to Success” (line 7) both verbally and as reiterated in a written document. This “presentation” to the student teacher is drafted in “hard copy,” which she describes would serve as evidence, should the teacher candidate fail to fulfill her expectations. She had a “previous experience ... with a student teacher that I felt shouldn’t have been passed that was passed by the university,” and she decided that she “was putting it in hard copies so then, if there was a problem,” she could lay out evidence of her expectations in “hard copy”.

***Social language, relationships, and power.*** Ms. Jackson states that she and the student teacher “go through the whole presentation,” so the teacher candidate “can see exactly what, um, needs to happen, and, or, or what’s going to happen and, and the expectations before they even start with me.” “Basically”- Ms. Jackson starts with this word- revealing uncertainty and self-doubt, following with confidence and conviction in language that includes a series of words and phrases that intend to convey certainty and confidence. Literally an author of the student teaching experience per her “Keys to Success” (line 7), Ms. Jackson knows the daily happenings within her classroom and purports to reveal her expertise of knowing what is right and wrong in teaching, specifically in the context of this classroom. Fragments from her responses include: 1) knowledge of “what goes on in my room and what I expect of them and what they can expect to see” (lines 8-9); 2) statements of “exactly what I need to see happening from

the student teacher”; declarations of “exactly what needs to happen” and “what’s going to happen”. Ms. Jackson’s presentation of language through a series of similar sentences is interesting in that describing her expectations for her student teacher, she states, “what needs to happen” rather than what the teacher candidate needs to do. This wording of happenstance synonymizes chance; and chance signifies possibility or likelihood rather than certainty or control.

Ms. Jackson’s language reveals that control does not (and cannot) belong to the student teacher (or any teacher for that matter)- a revelation that, in fact, the teacher ultimately cannot control the happenings within the classroom. Further, Ms. Jackson is asserting power by stating, “What I need to see happening,” revealing that if she does not see it happening, it is not happening; if Ms. Jackson does not witness evidence of her expectations being met, the student teacher is, therefore, not meeting her expectations.

Ms. Jackson’s intent to convey reveal confidence in articulating her expectations, as cemented in stone in this “hard copy” document is, in actuality, a constantly changing document, as she admits its need to be “tweaked” and refers to it as “*basically* what goes on in my room” (line 8) and an overall “guideline”. Further, hesitation is conveyed with repetition of words that indicate uncertainty, as Ms. Jackson interjects sentences with “um”s, “and”s, “or”s, and “you know”s. By the end of her portrayal of her “Keys for Success,” Ms. Jackson reports, “So, it’s a matter of-of trying to figure out where- how much time the student teacher should be teaching on their own and, you know, when that should happen and so I need to change that, but um, so I actually do a guideline out that’s each week.” This statement reveals that expectations

are not as secure or clear as she has implied, and rather, Ms. Jackson is still, as she admits, “figuring it out.” The “Keys to Success” are, therefore, an amalgamation of both solid declarations of expectations in “hard copy” as well as flexible guidelines.

As a follow up to that question, I asked Ms. Jackson, “What do you think student teachers expect of you?” to which her response was:

40 *I don't know, I've never asked them that. That's an interesting question.*

41 *Um, I would hope that they would expect me to do everything in my power to, um,*

42 *help them become the best student teacher for, um, this experience. I would hope*

43 *that. Um, I think that's a question that I'll have to add in my, um, when I first*

44 *interview them. I don't know.*

(S. Jackson, personal communication, June 15, 2012)

**Identity and Power.** Ms. Jackson's self-assurance and clarity are suddenly absent when the question is posed to her from the student teacher's perspective. As confessed by Ms. Jackson, she never asked her student teachers this question before, and she declares it an “interesting question” (line 40). Thus, she stumbles to find words to articulate a response. Ms. Jackson reveals an assumption that her student teachers don't have expectations for her (or don't have a right to have expectations for her in their “student” identities); and/or that if the student teacher had expectations, it wouldn't matter anyway; the only expectations that are significant are the cooperating teacher's, and it is irrelevant what the student teacher's expectations are.



That being said, Ms. Jackson attempts a response to the question by declaring “I hope” (twice)(lines 41-41) “that they would expect me to do everything in my power to, um, help them become the best student teacher for, um, this experience.” While her discourse reveals a “hope” to “help” (lines 41-42) the teacher candidate, she also reiterates that she possesses the power in their relationship; she is the one with whom the student teacher must rely for his/her process of becoming the “best” student teacher. Ms. Jackson is, thereby, the “best” person for the job (line 42). In response to what she thinks the student teacher expects of her, Ms. Jackson professes with honesty (twice), “I don’t know” (lines 40 and 44).

Similar to Ms. Landsom, Ms. Jackson employs the pre-service interview, which establishes the cooperating teacher in a position of power and the teacher candidate in a subordinate role. As with all interviews, interviewers purport to assess competency in the interviewee, and the result is a high-stakes determination as to whether or not the candidate gets *hired*. Ms. Jackson declares intent to add the question about the teacher candidate’s expectations of her to the pre-service interview. Thus, despite an already daunting interview situation, Ms. Jackson assumes that the interviewee will feel comfortable and confident enough to state his/her expectations of her. Similar to Ms. Landsom’s interview, this interview may signify serious implications for the student teacher, which could result in a failure to get *hired*.

A couple of questions later, I asked Ms. Jackson, “Were there moments when you didn’t know you had expectations, but you knew that the student teacher wasn’t meeting them?” Her response includes:

91 *Um, I, I honestly, I really, the first student teachers,*

92 *and I've had quite a few, I really didn't have a lot that I would say were*  
*average*

93 *to strong student teachers. It was only, and I will say, the young*

94 *woman I had difficulties with, that helped me just as much as the ones that*  
*were*

95 *strong because that helped me figure out exactly, you know, exactly what was*  
*it,*

96 *that was the problem. So was it just my gut feeling or did I have*  
*documentation?*

97 *She's not doing this or not doing this, and so I, I think both of those*  
*experiences*

98 *have helped- helped form that.*

(S. Jackson, personal communication, June 15, 2012)

Ms. Jackson attributes her experiences with having both strong and, especially, weak student teachers to the “gut feeling” (line 96) that determines whether or not her expectations are being met. An experience with a student teacher with whom Ms. Jackson had “difficulties” (line 94) conveyed precisely and “exactly” (line 95) that the student teacher was clearly *not* meeting expectations. Ms. Jackson did not explicitly state what the student teacher did or how he/she did or did not perform well; however, she leaves us two options. Ms. Jackson was able to determine “the problem” “exactly” based either upon “gut feeling” or “documentation” (lines 96-97).

Ultimately, the “gut feeling” seems to be the determinate of a successful student teacher, and this feeling is developed with experience and expertise. However, feelings

are not factual, as revealed by Ms. Jackson's explanations about the need for documentation of expectations. There is a belief, as further supported by other responses within the interview, that the "gut feeling" is not enough- and therefore, the "hard copy" documentation of student teaching "Keys to Success" is necessary to defend one's position as a cooperating teacher.

### **Conclusions and Future Research Implications**

My research investigates an intersection where teacher education in general confronts the student teaching experience in specific. By focusing on the cooperating teacher specifically, I start to gain some implications about how the cooperating teacher participants define their roles as cooperating teachers and how, in and through their discourses, they build identities for themselves, for their student teachers and, partially, for me, the university supervisor.

My goal was to analyze these intricate relationships by focusing primarily on expectations perceived by the cooperating teacher in student teaching. The implications from my research are many for pre-service teacher education and for myself as a pre-service teacher educator. Not only did I begin to gain insights on what student teachers are supposed to know, as deemed by the cooperating teacher, but I also more poignantly learned what the cooperating teachers expect that I haven't taught them—which seemed to be everything.

Through the discourse of the cooperating teacher's perceived and verbalized expectations for and from her student teacher, the cooperating teacher seems to define her identity as an expert in the field of teaching. She holds much of the knowledge and

experience necessary for success, provided the student teacher meets and/or adopts her expectations. In turn, the student teacher seems to have little sense of identity to offer.

In the entirety of the discourses (totaling nearly 90 pages of interview transcripts) of these cooperating teachers, there is very little reference to the university experience or the university supervisor. In the transcript sections above, there is no mention of them at all. The small section of Kari's transcript above is just a portion of her response to the question, "What knowledge do you expect /student teachers/ to have?" As evidenced above, Kari stresses the importance of the practical in teaching, using the words "practical," "real deal" and "real life" ten times in her discourse to answer just that one question. There is no reference to learning from college courses, curriculum, methods, or pedagogy. In Penny's transcript segment above, we remember, "my expectations and their (the student teacher's) expectations, um, need to kind of match." What about the university supervisor's expectations? Lastly, cooperating teacher, Sarah Jackson, took it upon herself to draft her own "Keys to Success" and guidelines- what she refers to as "hard copy" means of defending her practice, expectations, and decisions as a cooperating teacher. The covert reference to the university is from an experience where Ms. Jackson felt a student teacher should not have "passed" but in which the university passed the student teacher, thereby disregarding Sarah's evaluation. The "Keys to Success" seem rather symbolic of Ms. Jackson's distrust of the university.

Similarly, the few references there are towards teacher education are not positive. In 48 minutes of interviewing, Kari utters merely two short phrases that reference what I teach them at the university setting: "as opposed to reading it out of a

book” and “this is no hypothetical classroom anymore”; both clauses represent teacher education as insignificant and purposeless, and stated in contrast to the ever-important “real life experiences” she offers as cooperating teacher.

The cooperating teacher didn’t just trivialize teacher education; she rendered it invisible. Success in teaching, then, seems limited to the technical, the practical, and the experiential. And to elaborate, success in teaching seems limited to the way that the cooperating teacher does it and the way she expects the student teacher to do it. The cooperating teacher appears to have removed from influence the pedagogical and theoretical expertise of a college education.

Success in teaching, although presented broadly here, occurs where the technical trumps the pedagogical; experience trumps knowledge; “real life” trumps theory; assimilation trumps autonomy; fear of failure trumps liberation; overpowering trumps empowerment; and cooperating teacher expertise trumps four years of formal college education. The cooperating teacher assumes all responsibility and authority for pre-service teacher education, whereby she has the power, the student teacher is inferior, and the university supervisor is invisible.

## **PHASE TWO**

### **Infusing Arts-Based Research to Bridle Identity as an Artist Researcher Confronting and Challenging Perceptions of Academic Identity in Research**

I embrace the evolution of a current experience of academic research, which involves an interrelationship of identities, theories, and practices. I wish to present and open discussions around the arts that push the limits between research and art, between

research and life, and between art and life. Creating art as lifeworld research becomes a constructive and rebuilding project to consider and question identity. Not unlike the experiences of student teachers and cooperating teachers from my earlier research, the experience of the arts-based researcher requires the academic individual to deal with uncertainty and conflicting expectations.

In research today, there has been an increased focus upon identity development, concerning the divide between the perceived academic self and that prescribed by the academia (the academic community); the boundary between academia and academic identity is no longer clear in research today (Billot, 2010). Depending on the academic professional's viewpoint, reconciling/embracing a schism between one's research and one's identity is part of the challenge/opportunity for academics, who are now seeking to understand and manage disparate and changing identities and positions within academia. We need to look beyond our inherited ways of thinking, knowing, and acting towards new and unexplored research practices. Traditional notions of convention, conformity, and collective identity among researchers are being challenged by change in a more dynamic higher education community. The role of the researcher cannot be easily contained today.

Identity is not a fixed transparent concept, and in attempts to simplify it, the richness of differences and uniqueness of identity, is lost and made inaccessible. Simplification allows us access only to the appearances of the real. "No-one can see me twice as I am, in each fleeting instant of my life, as all instants are fleeting . . . as is life" (Boal, 2006, p.13). We are never essentially the same in any two successive moments

of the trajectory of our paths through life. Boal further describes identity not as a fixed entity but as a journey towards becoming:

I *am* not; I am *being*. As a traveller, I am passing from one state to another. I am not; I come and I go. I hesitate: Where to? I invent my paths, if I can, or I go forwards, if obliged! (p. 13)

The self has become a field of interest not only in art practice but also in research practice. “Who one is becomes completely caught up in what one knows and does” (Carson & Sumara, 1997, italics in original, p. xvii). A researcher’s identity is central in his/her research, and therefore, he/she must include his/her search, acknowledgment, and interrogation of identity amidst the exploration of data, findings, analysis, etc. within the research. The researcher’s narration of his/her search for identity and self-reflexivity is becoming more common, especially within certain theoretical frameworks. Still, there exists a perception that working with personal identity as an artist is merely therapeutic rather than academic; art has only recently become considered a field for investigation and analysis in research.

Arts-based research places the artist in a field of multiple identities and multiple possibilities. There exists a complex multiplicity of accounts and understandings in being part of academia (Churchman, 2006). As academic roles and responsibilities alter (Nixon, 1996), the academic individual’s perception of sense of self may become realized or altered. There is less acceptance of a singular academic identity within the current academic environment; instead, the identity of the academic is both one of multiplicity, change, and compromise.

Academics are empowered to interrogate their own identities by questioning, “How accurate is my interpretation of what I do and who I am?” (Billot, 2010). Winter (2009) relates the academic’s “imagined” or “perceived” identity to his/her actual experience of how it is constructed. This construction is an ongoing effort to make sense of who we are when situated in past, present and future experiences (Geijsel & Meijers, 2005). Similarly, Busher (2005) describes a learning cycle as the interaction between self-image and self-efficacy. Here, the artist takes the position of both subject and object, thereby dividing the self into many markers of identity (Kalsmose-Hjelmborg, 2005, p. 57). Taylor (2008) provides insight into how philosophical standpoints characterize identities, relating to the ‘taking-on’ of identities through shared and accepted practices. In accordance with Taylor’s post-modern phase, identity undergoes continual re-construction within a complex environment. Thus, the phenomenon of identity is learnt and unlearned, and it is continually changing. Therefore, identity is viewed less as a stable condition and more as a subjective process. Identity involves emotions and a subjective interpretation of our individuality in the context of experiences. Arts-based practices are hermeneutic and postmodern, for not only do they acknowledge the importance of self and collective interpretation, but they deeply understand that these interpretations are always in a state of becoming and cannot be fixed into predetermined and static categories (Carson & Sumara, 1997, p. xviii). By perceiving identity as dynamic, Churchman (2006) claims, it becomes a vehicle for the way one wants to relate to the rest of the world.

### **Arts-Based Research; Arts Research as Practice**



Arts-based research emerged from a desire to blend art and science in practitioner-based methodologies. Arts-based research is concerned with creating the circumstances for knowledge and understanding that can be produced through artistic inquiry. Interest in arts-based research methods has grown in recent years as one consequence of an extended epistemology that recognizes different forms of knowledge (Reason, 1988, 1994). Whereas discipline-based science traditions see research and theory as a means of explaining phenomena and finding answers to questions, practitioner-based research “seeks understanding by way of an evolution of questions within the living-inquiry processes of the practitioner” (Irwin & Springgay, 2008, p. 109). Artist researchers are committed to experiences that permit “openness to the complexity of the relations among things and people” (Carson & Sumara, 1997, p. xv). Further, they “create new understandings from what we don’t know, which profoundly changes what we do know” (Sullivan, 2010, p. xii). As practitioners interested in an ongoing quest for understanding where research is a living practice, artist researchers play a unique role within research communities to transform human understanding. Hannula (2008) states:

The basic idea here is to see artistic research as a practice. An engaged practice, which in each context is imbued with the necessary qualities and substance to make it what it is, and also able to apply its own internal logic to deciding between what makes sense and what is invalid. A practice with a defined direction, but with an open-ended, undetermined procedural trajectory. A practice that is particular, content-driven, self-critical, self-reflective and contextualized. (p. 111)

**Arts-based research and the “in-between”.** Arts-based research embraces different ways of living in the world and offers different routes toward understanding. Irwin and Springgay (2008) refer to “a/r/tography” as a methodology of arts-based research that attends to the “in-between,” where meanings reside in the simultaneous use of language, images, materials, situations, space, and time (p. 106). This in-between space allows for transformation, openness, and becoming, where meanings and understandings are interrogated, and where research and art-making are a united discourse. The capacity of the arts to challenge our conceptual understanding and change our perceptions is precisely what the studio art experience can achieve (Cazeaux, 2008).

The “in-between” is a process, a movement and displacement of meaning (Grosz, 2001), in which the identity of the researcher is drawn forth. “Theory-as-practice-as-process-as-compilation” intentionally disrupts perception and complicates understanding through living inquiry (Irwin & Springgay, 2008, p. 107). Through arts-based research, the practitioner moves “outside of oneself in indeterminate ways to address the changing conditions of the external world and internal perceptions” (White, Garoian & Garber, 2010, p. 141). Identity, then, is continuously in a state of reconstruction, and theory as practice becomes an embodied living space of inquiry (Meskimmon, 2003). Fusing theory and practice, I consider the space of the in-between in my own art, as the space between who I think I am, who I try to be, and who I actually am.

**Questions surrounding the legitimacy of arts-based research.** In the not so distant past (and in the present), visual arts practices have not been well understood in

terms of how they can function as research; nor has it been understood what artists do that are part of traditions of inquiry. It has been difficult to situate studio-based practices within the language and traditions of the research community. Arts-based research has been criticized for its ambiguities, instability, and incompleteness. Due to questions surrounding the legitimacy of arts-based research, the debate is still being waged as to whether art (visual, performance, written, etc.) can be research or a credible representation of data. For example, there is debate over whether knowledge is found in the art object or whether it is made in the mind of the viewer (Sullivan, 2010, p. 83). Woo (2008) asks, “Can expressive forms count as research?”; “Must practitioners of arts-based research be experts in their art forms?”; “Should the artistic product stand on its own in traditional social science research venues?” (p. 321). Woo, like myself, is interested in knowledge and understanding generated through various senses, emotions, and uncertainties. “What we play is life,” said Louis Armstrong of musicians. Likewise, I profess, “What I paint is life.” Unequivocally, I say, “Yes, art is research.”

**Embracing ambiguity.** Alternately, arts-based research has been promoted and even celebrated for its ambiguities, instability, and incompleteness because, unlike traditional modes of research, arts-based research can most closely account for the scope of human understanding and gamut of life experiences. Arts-based research “expands the reach of our scholarship because of (*and not despite*) the fact that it is profoundly aesthetic, one that both finds its inspiration in the arts and leads to progressive forms of social awareness” (Barone, 2008, p. 34). Arts-based research can illuminate, describe, and explain that which is often rendered invisible by traditional

research practices. Images of lived experience can communicate and generate knowledge and understanding in ways that speaking and writing cannot.

Thus, arts-based research is geared toward researchers who are searching for a discourse that captures the complexity, unpredictability, and changeability of lived experience. White et al. (2010) posit that arts-based research succeeds on the basis of these traits, embracing open-ended goals whose “aesthetic provides endless possibilities” for creative and critical understandings, realizations, and connections (p. 141). “I’m not sure where the experience of art happens. Somewhere within the space of thinking about art, making art, seeing art, coming upon art, or passing on reactions to others, art makes an impact on us” (Sullivan, 2010, p. 216). There is an evocative power of the arts in enhancing representation, generating new insights, and increasing understanding of phenomena (Norris, 1999, 2000, 2001). I, too, endorse this ambiguous yet dynamic space where exploration, experimentation, and creativity are welcomed and new insights and understandings are possible.

In “*Speaking in Tongues: The Uncommon Ground of Arts-Based Research*,” White et al. (2010) are intent upon design, craft, and fine art as discourses of research that aren’t fixed or chronological. Therefore, research in crafts, design, and fine arts should not be limited or placed in any sort of hierarchical order or pedagogical construct. Instead, disorder, complexities, and contradictions within arts discourses invite discussion and debate around the “transitivity and indeterminacy of the creative process” (White et al, 2010, p. 136). “The messy resistance of new understanding relies on the rationality of intuition and imagination of the intellect, and these are the kind of mindful processes and liquid structures used in art practice as research” (Sullivan, 2010,

p. 245). Further, one's art practice/research is never *finished*, nor does it have a final solution. Outcomes are partial, multiple, approximate, messy, incomplete, unstable, and complex; outcomes are also revealing, informative, affirming, and illuminating in different ways; and outcomes motivate us to keep searching.

**Openness and flexibility.** Openness and flexibility on the part of the researcher is essential to building knowledge and understanding, and dealing with the variable elements and fluid nature lived experience. I make the same claims for art that Bresler does with music: "Music is a fluid art form that bears similarities to the fluidity of lived experience (Bresler, 2005, p. 170). In art, things are left open, partial, and incomplete for the viewer to develop and realize. This is how possibilities manifest themselves for researchers willing to take the risks and discover what the arts signify for research. Art as research can indeed have properties that are discoverable and knowable.

**Subjectivity and truth; Phenomenological connections.** The fluidity of lived experience is the "essence" of qualitative research, which embraces life's subjectivity and quest for truth. "By virtue of subjectivity, I tell the story I am moved to tell" (Peshkin, 1985, p. 280). Remove my subjectivity and I do not become a value-free participant observer, merely an empty-headed one (Diesing, 1971, p. 280). The researcher's ideas are inevitably and necessarily subjective positions about the nature and meaning of a phenomenon, which influence one's thinking about his/her own inquiries.

As with phenomenology, the issue of subjectivity rears its head again in arts-based research with the issue of an emotional representation of one's inner experience. Emotions are assumedly unreal or untrue because they are based upon feeling rather

fact. Similarly, art assumes subjectivity and, again assumedly, lacks truth. However, through artistic means, I hope to reveal and convey truth as lived between artist and art. This lived truth disaffirms arguments that the real is not entirely real and that, in the process of presenting a story, the story becomes something other than true (Foster, 1996). Art is its own exploration of truth and reality. Phenomenologists and artist researchers seek to grasp the “truth of a moment in your hand” (Sullivan citing Harold Pinter, 2010, p. 216). To acknowledge variation within essence, and to embrace subjectivity, is to enable possibilities within open-ended research.

There is opposition to qualitative research by many, especially when it comes to truth and reality, whether literal or metaphorical. Eisner (1998) purports that to restrict truth to literal truth is to restrict ways of knowing. Further, “absolute” truth goes against human nature (Dewey, 1934, 1980). Sullivan (2010), citing literary figure and dramatist, Harold Pinter (2005), writes, “There are no hard distinctions between what is real and what is unreal, nor between what is true and what is false. A thing is not necessarily true nor false; it can be both true and false” (p. 215). The truth is that there are many truths. “These truths challenge each other, recoil from each other, reflect each other, ignore each other, tease each other, are blind to each other” (Pinter quoted in Sullivan, 2010, p. 215). And as we have learned with phenomenology, an experience cannot be re-lived authentically or remembered precisely. However, lived experience can be reflected upon as true as possible to the actual event, allowing for transformations and possibilities to see and represent lived experience in new ways.

Truth is a matter of perspective, and knowledge is always relative in phenomenology and arts-based research. Both frameworks enable truth achieved

through connoisseurship, an expansion of perception, and an enlargement of understanding.

In my art shown here, I utilize photography, which is a realistic form of representation; and I utilize my body to literally and metaphorically represent identity. “The body and bodily consciousness is central here as this is the place where the identity markers are generated and at the same time the symbolic surface in which the different marks would show or express themselves” (Kalsmose-Hjelmborg, 2005, p. 55). It is my hope for my own work that the depicting of a self resonates authentically, as opposed to taking on characteristics from fiction and staging of the self (image vs. self). Ultimately, the identity behind and within the narrative of my work is something that cannot merely be turned into a symbol of the true and real.

**Connoisseurship.** The question of connoisseurship often surfaces with arts-based research. Connoisseurship is the art of appreciation. It addresses the need to have artistry, expertise, and knowledge in order to make sense or use of the information in a wider context, in this case, artistic production, criticism, and appreciation. “Connoisseurs of anything- and one can have connoisseurship about anything- appreciate what they encounter in the proper meaning of that word” (Eisner, 1998, p. 140). Pirrto (2002) specifically asks, “Is it necessary to have studied or performed the art in order to attempt to do it, display or perform it, use it?” (p. 432). Woo (2008) states, as if responding to Pirrto, “We should not be paralyzed by prevailing notions of quality”; rather, “It seems to me that whether an artist–researcher has undergone formal training is less important than whether the eventual product fulfills the purposes of the project” (p. 326). The artistic activity should attend to the inquiry and relate to relevant

content and ideas; the activity should present ideas, images, or feelings, which reside within the created image; and the activity should serve as a/an (better) alternative or complement to what currently dominates research practices.

### **Contemplating Exegesis**

Examining qualitative inquiry broadly, there is not a method or theoretical framework that has a monopoly on quality. “None can deliver promising outcomes with certainty. None have the grounds for saying ‘this is it’ about the designs, procedures and anticipated outcomes” (Peshkin, 1993, p. 28). Researchers should not limit themselves in a conventional focus on “theory-driven, hypothesis testing, generalization-producing perspective”; instead, they should view “goodness” in research in a multitude of types of outcomes (p. 28).

It is not completely clear how art practice as research can be conceptualized in a dissertation argument- if the theorizing takes place within the art or within the writing. The question lies in whether an exegesis should be a required component of the arts research. An exegesis is a critical explanation of the meaning within a work (Irwin & Springgay, 2008, p. 117). It contextualizes the work within more widely accepted social science discourse (Piantanida, McMahon, & Garman, 2003; Pirto, 2002). It also helps to critique or give direction to theoretical ideas (Sullivan, 2010). Further, exegesis acknowledges that visual arts theorizing is a diverse practice that can be articulated in many visual and verbal forms.

If the field of visual arts wants to establish itself as a profession with a theoretical framework it must build its theory production on that which happens before and as art is produced, that is, the processes that lead to the finished objects of art



(Refsum, 2002, p. 7). Active documentation “helps to critique, confirm, and reconfigure theoretical positions and research directions” (de Freitas, 1992, p. 4). A practice-based research project should not be seen as the research itself, but the method through which ideas can be developed.

Many artists, however, have long supported aesthetic autonomy and connoisseurship, believing that there is no need to talk about their work because no words can ever substitute for what an image can do (Sullivan, 2010, p. 84). Similarly in research, “an a/r/tographical act is its own possible measure” (Irwin & Springgay, 2008, p. 120). “Connoisseurship imposes no obligation upon the connoisseur to articulate or justify, to explain or persuade: One can be a connoisseur of fine wine without uttering a word about its quality” (Eisner, 1967, p. 85). Therefore, explanatory exegesis is redundant. Art offers a unique and powerful tool of expression, and it may be difficult and even undesirable to explicate artistic meanings in written form. Art making, therefore, can *be* research in its own right.

Further, many artist researchers resist compromising artistic integrity for traditional ways of thinking and narrow definitions of research within a greater educational research community that largely misunderstands and underestimates the intelligence of creativity. “To be responsible is not, primarily, being indebted to or accountable before some normative authority” (Nancy, 2000, p. 183). An exegesis may be viewed as a negotiation of one’s principles to conform to academic systems and cultural institutions that oversee legitimate research practices.

While I support that the art product “stands as itself” (Pirrto, 2002, p. 432), I have chosen to add a written exegesis. This written component is narration of my

processes and my artistic journey, if you will, more so than a written explanation and interpretation of meanings in the images presented. It is my hope the exegesis gives relevance to educational research for greater understanding for viewers and possible publication purposes.

**Considerations of audience.** In consideration of audience, the exegesis becomes a necessary component with art production as research. Much art, especially contemporary art, is considered confusing and difficult to understand. Therefore, "... it is necessary to use various means to argue it in a way that adds to what we know and understand" (Sullivan, 2010, p. 70). Artist researchers should make their subjects as comprehensible as possible to all viewers who, in turn, become necessary participants in interpretation and analysis.

Also, considering the epistemology of arts-based research, it is important to consider audience in order to better engage them in a greater degree of dialogue. Using arts-based research raises questions of how to conduct research in ways that are reflexive to all parties. As Woo (2008) states, "We cannot be all things to all people under all circumstances... We cannot impose upon an audience forms and languages that they are not fully equipped to evaluate and then wonder why the work is not sufficiently appreciated" (p. 326). Consideration of audience should transcend communicating only to colleagues and arts theorists; rather, consideration of audience should include "laypeople of all social categories, privileged and otherwise" and all of us who are and should be "active participants in the larger civic culture" (Barone, 2008, p. 35). Thus, whether the audience is of the research community or the general public, the artist researcher needs to be able to communicate with them as effectively as

possible (Tierney, 2002a, 2002b). If meaning-making is to take place in the space of interaction between audience and text (text=artwork), the researcher needs to support the process of doing inquiry in order for the art to be most effectively seen and felt by the viewer. “The outcome of this inquiry must ... introduce some sort of knowledge having been gained, while simultaneously activating the reader and trigger in her a further quest for knowledge- just in the way a good art work does” (Svenungsson, 2009, p. 5).

### **Art as a Means of Sensitizing Qualitative Research**

There is an emotional immersion and visceral connection for those involved in artistic processes and visual aesthetic experiences that cannot compare to writing and reading, even writing/reading that generates mental visuals of lived realities. Sara Lawrence Lightfoot and Jessica Hoffman Davis (1977) support producing a “text” that comes “as close as possible to painting with words” (p. 4). As a “standpoint for understanding,” the arts have an immersive capacity to *show* rather than tell the complexity and richness of lived experience (Finley, 2003, p. 289). The creative process enables us to discover new aspects of our topic and our relationship to it. The creative process also enables us to immerse ourselves personally and emotionally for the purposes of research, and we, as artist-researchers become a part of what we study.

Art is a means of sensitizing qualitative research. There are aspects of art that attend to how meaning is communicated and can offer qualitative researchers lenses through which to view how their participants create and communicate meaning (Leavey, 2009). “Some knowings cannot be conveyed through language” (Ellsworth, 2005, p. 156). These “knowings” move us beyond explanation that can be captured in words.

Art is data; art is language; art is an object that is open to inquiry (Morrison, 1992); art is text in which ideology is embedded (Holman Jones, 2002); and art can offer insight into multiple emotional experiences. By broadening their understanding of text, researchers have a medium through which to readdress and explore research questions than traditional qualitative methods. The role of art in human science research has not yet been fully realized.

### **Arts Practice as Critical Research**

Following the work of artists, we can see a broader range of roles possible for critical research in the identities we occupy and the texts we use; there are critical possibilities of what visual arts research can achieve. We can look at some of the ways that artists use their art to think through key questions about knowledge, culture, and identity. We find a powerful, compelling human vision that cannot be contained in conventional disciplinary confines (Dimitriadis & McCarthy, 2001, p. 114). Therefore, works of art can indeed serve as models of critical thought and action and as an attempt to understand the complexities of lived experience.

### **Voices of Artist Researchers About Their Art Practice**

Artist researchers have a commitment to search for more adequate and authentic explanations of what they know to be true from their experience, which is that arts learning and knowing can offer profound insights into who we are and how our worlds work (Sullivan, 2010). The following are journeys taken by artists doing research, including the dissertation. Their research is a “journey of idea making,” beginning with a “sense of wonder, of curiosity about the world and how and why it comes to its own

arrangements” (Burton, 2007, p. 6). These artists are part of a research community that embraces various “languages” of theory and practice, and research in all its forms. David Thomas’s dissertation project for the PhD consisted of painting and installations. He states:

Art practice is a way of researching through the practice of making art. Such making is not just doing, but is a complex informed physical, theoretical and intellectual activity where private and public worlds meet. Art practice is the outcome of intertwined objective, subjective, rational and intuitive processes. Considered in this way, art is a discipline, informed by the conceptual and linguistic conventions of its culture and history. (Thomas, 2007, p. 81)

In personal communication with Graeme Sullivan, artist researcher, Barbara Howey (2007), described her creative processes of research inquiry:

My work evolves by positioning myself in relation to questions I wish to investigate in a visual way. In the paintings I think about how memory can be enacted. The under painting is “whited” out and it becomes invisible. And through the process of inscribing into the wet paint the image emerges in fragments and creates surprising juxtapositions. It is the challenge of opening out to the unknown, the unexpected and being surprised by what you find. I don’t know if it is to do with what is missing so much as the possibility of finding something other, another possibility. (Sullivan, 2010, p. 88)

Jenoure, a musical artist, describes an experience not unlike my own, whereby traditional methods of research left her work (and thus, her artist identity) *feeling* “unfinished.” Jenoure had felt like an outsider, using methods independent of the arts to

communicate. After spending a period of time away from artistic production, she started composing music again. She stated, “I could hear [the notes] in my head and it felt perfect. Best of all, I felt more like myself” (Jenoure, 2002, p. 77). Jenoure’s art situated her in the role of researcher, and she was able to retain an artist identity that was previously unfulfilled.

Activist artist, Jean Michel Basquiat, resists the contemporary anthropological model of culture (i.e., the “melting pot”), in which togetherness assumes a separation between cultures. Such “authentic” notions of cultural inheritance have tended to both “fetishize and marginalize the day-to-day realities” of oppressed people (Dimitriadis & McCarthy, 2001, p. 95). Rather, for Basquiat, people draw on their cultural inheritance to construct identities and social relations.

Referencing graffiti, hip-hop, and the postcolonial condition, Basquiat offers us tools to think through the ethics of our modern existence. He operates out of an “outlaw culture”, as bell hooks (1994) calls it, engaging with practices and icons that are defined as “on the edge, as pushing the limits, disturbing the conventional, acceptable politics of representation (pp. 4-5). Basquiat encourages us to rethink how we understand the world in which we live, particularly the knowledge of our human environment that we produce for the identification of ourselves and others (Dimitriadis & McCarthy, 2001, p. 96).

### **My Own Journey Towards Arts-Based Research; Embracing an Artist Identity within Academic Research**

I will take this opportunity to narrate my arrival at this point in my research- to constructively reflect and connect those aspects of my artist identity that had previously

been pushed aside by perceptions of what research should be, do, or look like.

Traditional scientific research practices and conventional approaches to qualitative research compelled me to disavow a part of my identity in order to produce credible, publishable work.

After struggling to balance academic and artistic life, I now embrace the notion that arts-based methods expand the definition of scientific research. Barbara Howey described her own questioning of her artist identity, stating, “With change comes risk, the risk of misunderstanding, of failure, the danger of being led up a blind alley; but also what you most hope for as an artist- the possibility of transformation” (Exhibition Brochure, Pearl Street Gallery, Brooklyn, NY 2007).

Lorie Don Levan described her personal journey confronting identity in her *Bodyscape Series*, using photography for her dissertation research method. “By beginning with myself and my own issues, I was able to position myself as an informed insider to the problems” (Sullivan, 2010). Inspired by Don Levan’s work (2004), I am excited, overwhelmed, frustrated, and inspired in my own journey towards arts-based research and the realization that art can be considered research and a representation of data.

**First steps in artistic research.** My own realization of art’s place in research and the recognition of art *as* research was facilitated by a painting that I did in lieu of a required research paper for one of the required courses for my doctoral program. I consider(ed) the painting to be a necessary rebellion- a sort of breaking point for myself as a researcher from what I believed to be constraints in academic scholarship. And while I considered the painting to be rebellion, its reception by others was never

interpreted as such and never incited disturbance or controversy. Alternately, the discourse of language use via painted image, as opposed to written text, was welcomed and embraced by my professor and classmates as an authentic representation of thesis.

Research is the use of data to support arguments (Mayer, 2000). By my own admission, I did not originally view my painting as a research project; however, it became apparent to me that I was engaging in data collection and analysis in the making of the painting. "In fieldwork you immerse yourself personally –with passion, without apology- for the purposes of research. Fieldwork beckons even dares you, to become part of what you study" (Wolcott, 1988, p. 226). There were theoretical frameworks underlying my decisions in process and design to the end product and beyond; and “meaning-making” continued/continues to happen, well after the completion of product (Woo, 2008, p. 325). The intellectual and imaginative work of artists as researchers is grounded in ongoing forms of reflexive creative and critical inquiry engaged in theorizing for understanding.





Figure 2.1. *This is Not a Paper*  
Tami Rae Weiss (2013). Acrylic on Canvas. 48x48in.

As with all art, my painting is the language of ideas, serving to say more than what is possible within the limitations of the spoken or written word. In my course assignment I felt called to question how a work of art in the postcolonial imagination may inform fundamental change in educational disciplines and institutions (as problematized in the literature of Dimitriadis & McCarthy, 2001). Postcolonialism brings issues of race, ethnicity, gender, sexual orientation, etc. to the forefront of

academic knowledge, examining interconnections with cultural, political, and economic forces. Oppressive social controls that are never questioned remain as an integral part of our culture, thus perpetuating oppression in our cultural, political, educational, etc. systems. Critical consciousness results from intervention in the world to transform that world (Freire, 1970).

From reading Dimitriadis & McCarthy (2001), I was inspired by Jean-Michel Basquiat's engagement with hip-hop culture and tradition in his painting and pedagogical work. His artwork is a theorization of culture and a performance of his identity. Basquiat's painting, similar to my "paper"/painting assignment, seemed to function as research on/about the notion of *ressentiment*, the process of defining one's identity through the negation of the other (Dimitriadis & McCarthy). His work reflects the spirit of activist art by exposing issues, sparking debate, and stimulating social change. Therefore, I was inspired quite literally to infuse Basquiat's painting style into my own work.

**Exegesis; "This is Not a Paper."** To supplement my painting, I drafted an exegesis for the purposes of describing the process of the painting but without deliberately purporting to reveal meaning behind it. I wrote the exegesis in the same spirit of post colonialism as my painting was painted, analyzing knowledge and power, consequences of oppression, and the exploitation of others. A portion of the exegesis for my painting, *Ceci n'est pas une Papier*, is printed here:

*This is not a paper.*

*This is the space of resistance. The application of the paint is the thesis, and the canvas serves as the space for rebellion and resistance- both personally*

*and critically. There is a language- a discourse- in research that has been marginalized by dominant mainstream culture. My painting seeks to challenge the discourse of the splitting of the mind and body, and the work of words as the sole instruments of reason. The aesthetic process of making this painting allows me to exercise myself in activity that has been denied. The process and the product (image) allow me, the painter, to be liberated, awakened, and transformed.*

*In reflection and disclosure, I initially incorporated text upon the paint surface but recognized the use of English as its own form of hegemony, as bell hooks indicates. English is the only written language that I know, and I fear that the subversive power of the word is undermined by its use. The literal representation of the oppressor's language is counterproductive, inviting the dominant mainstream culture to read the text but marginalizing others. When I need to speak words that do more than mirror the dominant reality, I must paint. In my initial decision to impose the written word upon the paint's surface, I antagonized this mirroring effect of the dominant reality by writing backwards on the canvas. "We take the oppressor's language and turn it against itself" (hooks, 1994, p. 175). Further, one cannot look at a work of art without also looking at oneself. Ultimately, I rescinded my decision to incorporate backwards text, in opposition of appearing cliché and metaphoric.*

*In postmodern conception nothing comes plainly or clearly. I have written words but they are now unwritten by erasure. You may see tracings of my incorporation of text beneath the paint surface. The painting is like a*

*palimpsest, whereby the bottom layers determine the upper layers, and it is not without effect that the layer of written language beneath has influence on the upper layer. The upper layer had to conform to the text- the layer you can't see but is there.*

*In Art, oppression becomes inspiration. My paint was applied in a spirit of rebellion in content and context, not only for others to reclaim power in the context of oppression, but also for me to reclaim my power as an artist. My identity and voice as an artist have been stifled and silenced by academia. I weep for the visual language lost in the throes of PhD-dom. I do not mean to insult by feigning empathy with those who are truly oppressed, including those whose mother tongues are squelched by the domination of Standard English. However, there is a language, another discourse, in art, that has been marginalized by the mainstream research culture. This culture conceives little worth in feeling something deeply and expressing it in an artistic endeavor. The aesthetic process of making this painting allowed me to exercise myself in activity that has been denied. I am liberated by this production.*

*I challenge conventional ways of thinking about language. As hooks (1994) would advise, think of the moment of not understanding as a space to learn. "We do not necessarily need to hear and know what is stated in its entirety, that we do not need to "master" or conquer the narrative as a whole, that we may know in fragments." (p. 174). And so, I suggest that we may learn from this space of "silence," in language so loud that it may be echoed in the*

*voices of others. We are the words that we speak, and the words are us, transformed into letters, sounds, actions, or Art.*

*My painting seeks to challenge the discourse of the splitting of the mind and body, and the work of words as instruments of reason. We cannot sever reason and feeling. Marginalized and oppressed people attempt to recover themselves and their experiences in language (hooks, p. 175), and I seek to make the canvas a place for intimacy. In it is the sensory communication of aesthetics. On it is the ruptured, disparaged, and unruly speech of the brushstrokes.*

*Ceci n'est pas une papier.* (Weiss, 2013)

**Referencing Magritte and Foucault.** I titled the exegesis, “Ceci n'est pas une papier,” meaning (in French), “This is not a paper”; and I titled the painting, “Ceci n'est pas une tableau,” meaning, “This is not a painting.” These titles reference the artwork of the Surrealist Rene Magritte, *Ceci n'est pas une pipe* or, (in English), *This is not a Pipe* (aka: *The Treachery of Images*).

Magritte plays with reality and illusion in his painting of a pipe titled, “This is not a pipe.” Seemingly a contradiction, the label is actually true; the painting is not a pipe but rather an *image* of a pipe. Similarly, my titles, “This is not a paper” and “This is not a painting,” embrace how conventions of language can lead us from reality and truth. Magritte’s conceptual and thought-provoking artworks challenge viewers’ perceptions of reality, analogous to the premises of arts-based research. Magritte states, “Art for me is not an end in itself, but a means of evoking that mystery.” Ultimately, by referencing Magritte’s title within the titles of my own work, I purport to connect to the

multifarious nature of truth in lived experience; the power of language; and the discomforts of embracing new paradigms for purposes of transgression.

Michel Foucault (1983) wrote a book of the same title as Magritte's painting, "Ceci n'est pas une Pipe" (1968), in which I find critical associations with my own work and researcher identity. Foucault theorizes Magritte's painting, discussing our (in general) everyday expectations and reliance upon things to be what they say they are. If the things we say don't correspond to each other, we become uncomfortable and distressed. There is also discomfort involved in giving up old ways of knowing and habits of being in the process of embracing new paradigms and approaches. Magritte's artwork challenges the ambiguous and multifaceted nature of matter, resisting our efforts to attach a single, definitive meaning to it (Evans, 2013). The convention of language is powerful, and neither writing nor painting can be reduced to the other's terms. As evidenced in the titles of Magritte's and my own written and painted discourses, "*naming* signifies the effort to immobilize" (Boal, 2006, p.13). Words tend to close and fix that which is open and fluid, and that which actually cannot or should not stop or be stopped.

Ultimately, I hoped for my own painting to find a way to transcend existing boundaries of oppressive thought through the process of transgression, both in process and product of painting. Confronting systems of domination and embracing openness to change allows for possibilities and challenges for liberatory practices and ways to transgress beyond boundaries. My painting precluded my own openness to change, as bridled by my resistance and rebellion revealed here in Phase Two of the dissertation.



**Changing directions.** As my dissertation changes direction and deviates from traditional research practices to embrace visual art as a discourse for performing and presenting research, I do so with the same commitment to scholarship. Positivists seek generalizations and answers, and I, no less rigorously, seek an understanding of lived experience- in all its richness, obscurity, and complexity. My research must remain thorough and systematic; it must acknowledge context; it must have relevance and evidentiary claim; and it must demonstrate self-conscious method (Kilbourn, 1999, p. 28). Therefore, my decisions toward arts-based research must go beyond personal sensitivity and toward concerns about the connection between method and meaning. “An author should be aware of the bearing of method on what the study has to offer in ways that move beyond glib nods to the horrors of positivism or the abuses of narrative” (p. 28). I need an awareness of myself as an artist researcher and focus on intellectual integrity, which, for me, signifies a “visible demonstration of self-conscious method” to bring thesis conceptualization to form (p. 29).

In my research, I have a quest for understanding and a need to create. Where others may see their work through various lenses, for artists it is a way of life, a way of being (Sullivan, 2010, p. 85). My journey in arts-based research has led me to a place in my current research where I realize that I can no longer perform my identity as a researcher without also embracing my identity as artist. Thus, my dissertation segues in “Phase Two” to narrate the process of discovery, or re-discovery, of my artist identity as an essential component to my research. I realize that I had been bracketing my identity as an artist since the onset of my doctoral journey, and currently, I bridle it here.

I fully give myself permission to explore possibilities of the phenomenon I wish to illuminate through art and discover new ways that art generates meaning.

### **Arts-Based Research Project (Phase Two)**

#### **Self and Image; Filling in the Spaces Where the Paintings Used to Be**

*The artist is the origin of the work. The work is the origin of the artist.  
Neither is without the other. Nevertheless, neither is the sole support of the other.  
In themselves and in their interrelations, artist and work are each of them by virtue of  
a third thing which is prior to both, namely, that which also gives artists and work of  
their art their names- art.*

-Heidegger, 1993



Figure 2.2. *Filling in the Spaces Where the Paintings Used to Be*  
Tami Rae Weiss (2013)



*I'm here  
 Where I want to be  
 Seven thousand miles from infinity  
 No one knows  
 Where I am  
 It's quiet here with me  
 I'm filling in the spaces where the [paintings] used to be  
 There's no phone,  
 And no way home  
 Been a long time coming  
 Been a long time  
 I'm here  
 Where I want to be  
 Seven thousand miles from infinity  
 No one knows  
 Where I am  
 But me.*

(Adapted from “Secret”, written and sung by Meryn Cadell, from his album, *Angel Food for Thought* (1991))

### **Bridling My Identity as Artist Researcher**

Through post-intentional phenomenological bridling, I consider and interrogate my willingness to change my own identity based upon restrictions and prescriptions by a community of scholars known collectively as academia. I open up a space for critical debate on academic identity and examine tensions between perception and realization. Each component of my identity connects to past experiences and contributes to those of my present and future. I seek to understand and reconcile a perceived prescribed identity (associated with traditional constructions of a scholar and researcher) with that of my current reality of artist researcher.

My art is my refuge and a faithful connection to my identity. The work I do here is about reconciling the disconnect between my identity as an artist and the identity I assumed a couple of years ago as a researcher. Through arts-based research and

phenomenology, I bridle these identities in the search to understand and manage my changing identity and in the hope of attaining and embracing an authentic interpretation of who I am and what I do. What I have come to realize is my own unwillingness to compromise my artist identity based upon the institution of academia. My position within this external academic environment had a tremendous impact on my internal sense of self- perceived both unconsciously and consciously, both emotionally and physically. I open up this artistic space, using my life and my body to convey the lived experience of losing and grieving my artist identity. It is through arts-based research via artistic performance and production where I interpret and communicate my perceived self as an artist, an identity that dissolved amidst what I considered to be a prescriptive institutional identity of an academic.

As with artists, I have a need to create- a deeply inherent impulse that is rooted in the body. Therefore, through arts based research I literally use of my own figure- my own body- as a tool. In investigate the potentials of using my body in order to represent past personal identity and transform it various ways physically, artistically, and technologically via the media of digital photography. Here I become a voyeur of my own life, confronting the loss of self in order to regain a new identity. Then I can construct, or rather, reconstruct and relearn my identity as an artist.

This re-search is my attempt at making sense of who I am at this moment- at least, my perceptions of who I am- in image and in self- based upon the memoir of who I once was as an artist and the longing for self or even traces of self amidst lived desolation. Reconnecting to past identities, reinterpreting them, and putting them on display- this constitutes my present. And so before I can reconstruct my identity, I need

to embrace the complex multiplicity of understanding that identity can be reconstructed; that it is not singular; that it is reflective of context, that it involves change and compromise; that it involves emotion; that it is dynamic and unstable. I confront the research “problem” of what it is like to lose oneself in academia and then relearn what it means to be an artist.

Through my research I hope to reveal the lived search of an artist identity; the results of that search, even if partial, multiple, or incomplete; and the process of relearning identity. I have the facility and necessity to open up lived experience, using my own body and owning my personal identity in the process. I am the aesthetic. I am the phenomenon (Weiss, 2013). (Refer to figures 2.3 - 2.10).



Figure 2.3. *In Search of Artist Identity (1<sup>st</sup> in series)*  
Tami Rae Weiss (2013)



Figure 2.4. *In Search of Artist Identity* (2<sup>nd</sup> in series)  
Tami Rae Weiss (2013)



Figure 2.5. *In Search of Artist Identity* (3<sup>rd</sup> in series)  
Tami Rae Weiss (2013)





Figure 2.6. *In Search of Artist Identity* (4<sup>th</sup> in series)  
Tami Rae Weiss (2013)



Figure 2.7. *In Search of Artist Identity (5<sup>th</sup> in series)*  
Tami Rae Weiss (2013)



Figure 2.8. *In Search of Artist Identity* (6<sup>th</sup> in series)  
Tami Rae Weiss (2013)



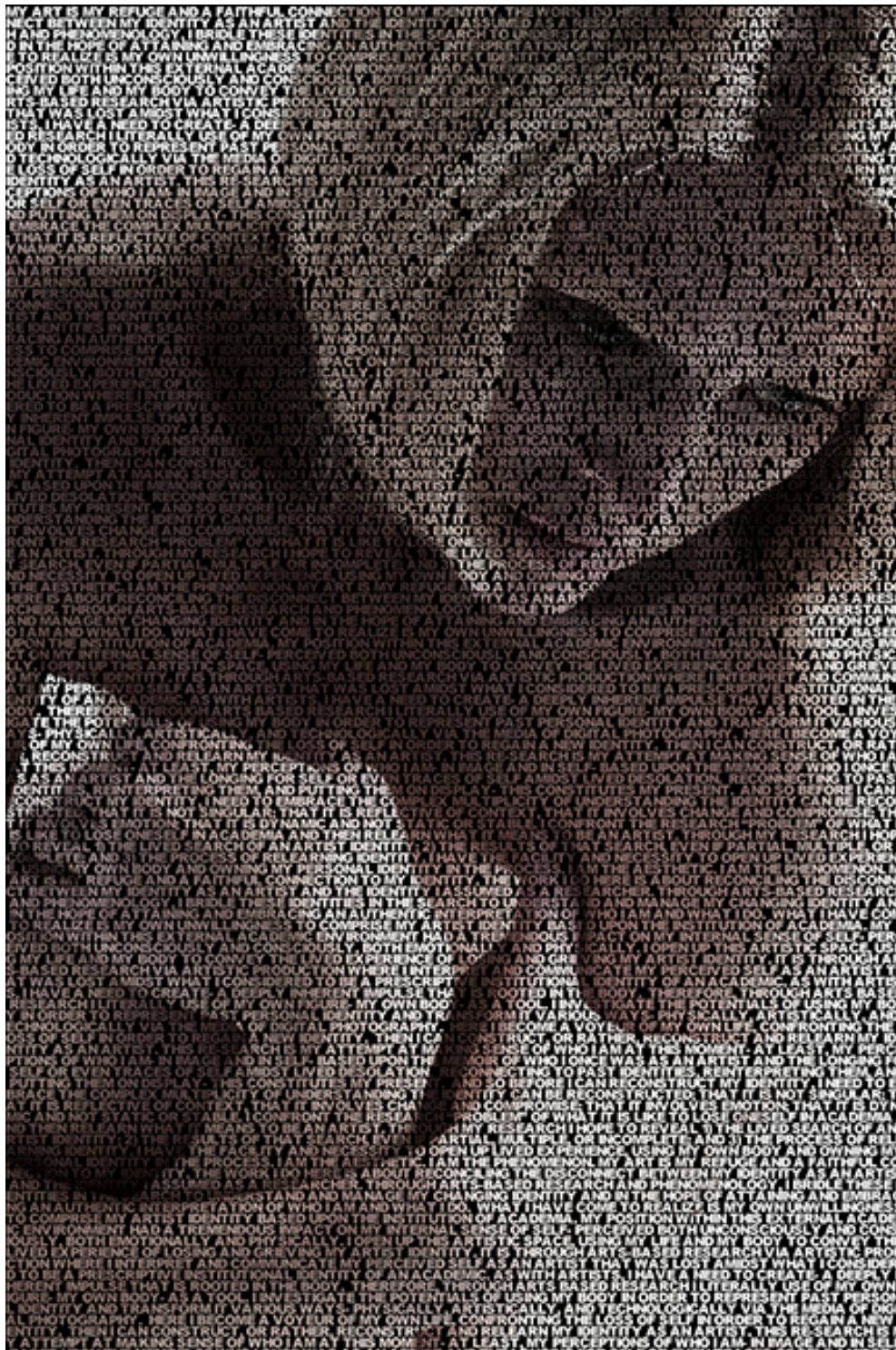


Figure 2.9. *In Search of Artist Identity* (7<sup>th</sup> in series)  
Tami Rae Weiss (2013)





Figure 2.10. *In Search of Artist Identity (8<sup>th</sup> in series)*  
Tami Rae Weiss (2013)

**Communicating personal identity in artistic performance and production  
(Refer to Figures 2.2 – 2.10)**

I can communicate identity and lived experience (my own and that of others) in a phenomenological, visual, action-oriented and experience-based way through art. Therefore, I am able to explore, perform, and convey research in ways inaccessible to most scientists or more “traditional” researchers. The discourse of an artwork is a narrative of self that words cannot convey. Further, art offers language and synthesis without borders. As an artist, I use my senses; I use my body; I use my lived experience; and I use my personal identity in the process; “I am not only my own

interpreter but also my own aesthetic experiment, both practically and theoretically” (Kalsmose-Hjelmborg, 2005, p. 5).

I have created myself as a phenomenon through my work, which is characterized in this “body” of work by intentionally exposing my own body and subsequently, my identity. “The conception of the body as a reservoir of experiences allows us to bring back the perception of the auteur as an empirical person that plays a significant role in the presentation of images and art” (Kalsmose-Hjelmborg, 2005, p. 59). I investigate the potentials of sentient symbolic actions in order to transform identity various ways and in order to present autobiographical accounts of my own psyche. Central to my research is the fusion of the question of “who am I?” with the question “how am I?”

I am connected intimately to the work, investing my own identity and body in my artistic production. The photographs are both intro and retrospective; they are autobiographical representations of bridling my artist identity in academic research, and they are a strategy for me to relearn my artist identity. I bring my self, my life, and my body into my art in a very literal way.

The choice of medium here (in Figures 2.2 – 2.10) is not intended as “photography” but rather the physical body as a fluid concept and a representation of self. I put my body in every work, as it serves as a representation of data. I control the dynamics of the process, and I construct and represent myself as material. I can look at myself through others’ eyes, in a sense. I can question how the self is affected consciously or unconsciously by changes in the exterior (Kalsmose-Hjelmborg, 2005, p.

42). Unintentionally, the photographs allow me to be a spectator of my own lived experience.

**Infusing painting (Refer to Figure 2.11)**

The photographs (from above) denote a sampling of the ways in which identity can be conceptualized as a series of performances and image, and I expand the various notions of discourse and research to explore alternate and additional interpretations of my identity. This time, I take one of the photographs (figure 2.7) and paint from it, hoping for deeper reinterpretation of the image. Integrating painting as process and product represents the continued search and re-search of identity via another interpretive discourse; the medium of paint and manipulation form becomes embodied inquiry that further alters my understanding of identity.



Figure 2.11. *In Search of Artist Identity*  
Tami Rae Weiss (2014). Acrylic on canvas, 36x48 in.

The main aim here is not to make great craft or to produce a beautiful aesthetic, although I consider myself to have connoisseurship in the fine arts. Rather, the main

goal is to narrate the self for purposes of understanding self. My work is not self-portraiture in a traditional sense; the art isn't so much about self-expression, but instead self-discovery. I acknowledge and embrace the possibility of understanding self, introspectively and looking outside myself at myself. "Self-presentation produces a *new* self as opposed to a reproduction of the existing self" (Kalsmose-Hjelmborg, 2005, p. 50). Identity, then, becomes relative and determined by internal and external conditions. I purport to reveal lived experience, render and invite emotion, confront insecurity and uncertainty, and expose my dissolution as an artist within academia.

### **The Public Exhibition**

The exhibition for art research products is a site for display and discourse; it is a space for interactive and performative events; and it is a visual place for debate and change. There is potential to satisfy institutional and art-world expectations. There is also potential to disrupt distinctions among artist-objects, viewer-audience and time-space, such that the encounter is direct and engaging (Sullivan, 2010).

### **Audience as Part of the Journey**

Arts-based research is a kind of personal journey- a self-narration by the researcher, where the spectator, too, is permitted and invited to become a part of the narrative. The researcher puts the onus on the reader/viewer to transform ideas into realities of his/her own making, interpreting meanings and reaching understanding. The researcher's job, then, is to "present an argument and let it float in its own liquid way" for others to redirect according to their interests and needs (Sullivan, 2010, p. 216). How viewers manage their reflexive experience and learn within these settings offers considerable potential for artist and teacher, for meaning can be seen to take place

through enactment and action (p. 219). Thus, the art is dependent on the voyeur as a participant in order to realize its potential. Barone (2008) states:

When an arts-based work engenders and aesthetic experience in its readers or viewers, empathy may be established, connections made, perceptions altered, emotions touched, equilibria disturbed, the status quo rendered questionable.

Individual voices of audience members may be raised in common concern—either within the artistic textual engagement itself (between reader and text), and /or afterwards, among members of an audience of readers or viewers. (p. 39)

Arts-based research is designed to privilege meaning-making in the space of interaction and conversation between audience members, lived experiences, and the text (Finley, 2003, p. 293). The artwork is “a product of the inquiry and it is a part of the process of doing inquiry” (p. 288). The artwork, therefore, is a discourse that requires visual interpretation and analysis by participants. The visual representation of research can affect audience members in new ways than the written word. The audience as “revolutionary readers” (Belsey, 1980), move beyond their roles as textual consumers, and they are invited to pull the work apart and assign their own meanings to it. The artwork is performed, seen, and felt; and, in turn, viewers can dialogue and communicate with the work. As Herbert Read (1966) states, “The eye is thoroughly corrupted by our knowledge of traditional modes of representation, and all the artist can do is to struggle against the schema and bring it a little nearer to the eye’s experience” (p. 1). In this sense, both the artist and viewer have responsibilities in arts-based research. The artist, in turn, has lost a degree of control over the work” (Barone, 2008,

p. 43). Further, the artist does not have the last word. The completed artwork is merely the beginning of the conversation.

From here, I am empowered to use painting as a process and medium to rework findings from Phase One for deeper understanding of the lived expectations of cooperating teachers; for reworking my own identity as artist researcher using art as inquiry; and for transgressing conventions in pedagogical and research practices.



## PHASE THREE

## Painting Cooperating Teachers' Lived Expectations



Figure 3.1. *Well, I'm a Person that has High Expectations*  
Tami Rae Weiss (2014). Acrylic on canvas, 36x36 in.



Figure 3.2. *Hmmm... This Isn't Working*  
Weiss (2014). Acrylic on Canvas, 36x48 in.





Figure 3.3. *I Still Cared About Him as a Human Being*  
Tami Rae Weiss (2014). Acrylic on canvas, 36x48 in.

### **Exegesis for Critical Paintings (Phase Three) (Refer to Figures 3.1 – 3.3)**

In Phase Three of the dissertation, I embrace methods in which I can be more explicit about my subjective interpretations of the interviews performed with the cooperating teachers from Phase One; in which I can intentionally bridle my identity as an artist in hybrid forms of interpretation and presentation as in Phase Two; and in which multimodal and textual choices can complicate and open possibilities for critical research and pedagogy in Phase Three. The result becomes multimodal critical discourse analysis- visual critical paintings that: 1) Challenge the dominant notion of research as that of written or spoken language and 2) Interrogate the power positions revealed in and through the language of the cooperating teacher participants. I draw on a range of resources to construct and communicate identity, turning finally to non-verbal and non-narrative ways of knowing (Dimitriadis & McCarthy, 2001, p. 80), painting as an aesthetic, intellectual, and critical process and product.

In terms of methodology, Phase Three of the dissertation represents a combination of the first two phases, border crossing among three theoretical frameworks: phenomenology, critical discourse analysis, and arts-based research. I take these investigative and analytical methodologies towards a more nuanced approach to performing research, specifically through Gunther Kress's and Norman Fairclough's *multimodal* (Kress's) *critical* (Fairclough's) discourse analysis, Mark Vagle's *post-intentional* phenomenology, and *critical* arts-based research in the style of activist artist, Jean Michel Basquiat. I strive for a dialogic exchange between the three methodologies- a dialogue that is accessible and meaningful for researcher and reader/viewer. I utilize these three methodologies in consideration of my own qualms

about “taking up considerable representational power and not yet fully grasping how to name and claim my own subjectivities within the study” (Rogers, 2011, pp. 191-192). Therefore, I move fluidly between reflection and reflexivity and to make subjective analyses more explicit and reachable to others (Luttrell, 2000). Thus, border crossing (or rather, cohabitating) among phenomenology, critical discourse analysis, and arts-based research, I can mediate my responsibilities and identities as artist, researcher, educator, university supervisor, former cooperating teacher, as well as an agent of social justice (Said, 1996).

In Phase One, I researched from a stance where I felt answerable and accountable to standard scientific research approaches to impress what I assumed to be an unbending doctoral committee in order to approve my dissertation. In working closely with the committee and mentors, I discovered that border-crossing among methods and theoretical frameworks was not only considered as acceptable and appropriate, but also that the dialogue of methods and modalities was also embraced and celebrated by a committee that actually expected me to break from the confines of traditional research in order to explore methods and elucidate data in ways that negotiate context, interpretation, analyses, beliefs, and identity.

I approach Phase Three from a artist researcher’s perspective, performing my research (paintings) by bridling different identities, including researcher, artist, teacher educator, and critical theorist. This time I make stylistic turns in how I interact with and present my data from Phase One. In exploring multiple forms of identity, I naturally and intentionally present multiple modes of discourse and discourse analysis.

### **Gunther Kress’s Multimodal Critical Discourse Analysis**

As stated in Phase One, discourse is one category in which to explore the complexity of pedagogical environments of learning and teaching. Language as a discourse is essential to understanding, and language is also a tool for the opening of pedagogic spaces- a “vehicle for learning and knowing” (Rogers, 2011, p. 206). To realize the complexity of teaching, as elaborated in Phase One, it is important to challenge traditional definitions and assumptions about the centrality and exclusivity of language as *the* means for meaning making - and learning. Thus, the term *multimodality* draws attention to the many material resources beyond speech and writing, which provide means for communication. Multimodal discourse analysis thereby offers a deeper perspective on the many discourses involved in making meaning and learning. In my research, discourses represent aspects of meaning-making within the student teaching phenomenon.

Gunther Kress embraces multimodal discourse analysis as discourse analyses of different kinds, which provide means of revealing certain meanings embedded in “texts” that are produced in educational settings (Rogers, 2011). Multimodality signifies material means for representation, whereby the modes are the resources for making texts. Texts or discourses (I use the terms interchangeably) are social and symbolic ways to achieve understanding. Texts provide means of “reading” the interests and purposes of the “writer”; they “reveal the meanings and processes involved in their making” (Rogers, p. 205). Texts are (made) coherent, through the use of modes (semiotic resources) for establishing cohesion, internally among the textual elements and externally with elements of the environment in which texts occur (Bezemer & Kress, 2009; Halliday & Hasan, 1976; Kress & Bezemer, 2009).

While texts typically connote spoken or written word, I infuse the “thread” of visual image into data analysis and presentation. In my research, I employ both written and visual texts, as Kress advocates, as a process of “weaving” different “threads” into a coherent whole (Rogers, 2011, p. 207). Ultimately, I treat discourse analysis as a means of “reading” texts to elucidate educational concepts and processes to help shape understandings of the school and university, cooperating teachers and student teachers, and their goals and expectations.

Looking at my paintings from Phase Three as signs of critical discourse analysis around the spoken language of my participants, it is important to note that the sign was made out of my interpretation and assessment of the cooperating teachers’ interview responses. “Signs are motivated conjunctions of form and meaning, the product of the sign maker’s agency and interest” (Rogers, 2011, p. 209). The making of the sign (painting) is, therefore, the making of knowledge- signs of learning (Kress, Jewitt, Ogborn & Tsatsarelis, 2001). Thus, interpretation is central at all levels- the interpreter of the spoken word, followed by the interpretation of the sign.

This brings back the notion of audience who attend to making meaning of the sign-maker’s interest- to the work done and the choices involved in selection, transformation, and arrangement of modes. In effect, each mode offers a distinct “take” on the world, offering a distinct transcription as interpretation of the spoken word (in this case) that produces distinctly different data (Rogers, 2011). The viewers, in turn, receive the sign as an expression of meaning, forming their own hypotheses and making their own assessment surrounding the sign-maker’s interest. Thus, multimodal

discourse analysis offers multiple interpretations and transcriptions of a phenomenon, highlighting its unique facets for specific purposes.

### **Norman Fairclough's Critical Language Studies**

Norman Fairclough's Critical Discourse Analysis, or Critical Language Studies (CLS) as a theoretical framework is one that specifically examines how language functions in maintaining (and changing) power relations in society. Fairclough (2001) states, "Power is exercised and enacted in discourse, and power is won, held and lost in social struggles" (p. 61). Analyzing language, therefore, is a way to reveal how language contributes to relations of power and contributes to the domination of some people by others. Consciousness of power relations and examination of the complex interrelationships of language and power may enable and empower people to resist and change power structures. Therefore, *critical* discourse analysis examines "connections between language power and ideology" in order to explicate hidden effects and invisible relationships within social structures.

Similar to how phenomenologists bridle their subjective identities within their work as researchers, critical discourse analysts are interested in acknowledging their values and commitments in research, rather than feigning neutrality. Fairclough refers to these subjectivities as "members' resources", which people draw upon when they produce or interpret texts; these resources include values, beliefs, assumptions, representations of the world they inhabit, knowledge of language, etc. (Fairclough, 2001, p. 20). As identity is bridled and "members' resources" are considered, the process of text production and interpretation is never complete, absolute, or final. The phenomenological notion of incomplete intuiting (Gadamer, 1986), multiple truths, and



fleeting essences is embraced in the process and product of research to find tentative manifestations (Vagle, 2010, 2011) that lead to understandings, patterns and themes, and contribute to knowledge.

Fairclough uses the term *text* in a more limited definition that includes written or spoken word; whereas, I assume broad and non-restrictive understandings of language and text to include visual art. I support, however, Fairclough's (2001) emphasis on text as a product and therefore, only a portion of the discourse; discourse refers to the "whole process of social interaction of which text is just a part" (p. 20). The *process* of producing and interpreting texts is actually more significant than the product itself, and therefore, the emphasis is on the creation and use of the text. Text is a social product and language is a social process; therefore, it is artificial to consider text or discourse in exclusively verbal or written terms.

In using painting as a method of discourse analysis, each art "product" is an interpretation of a portion of my interviewee's discourse; the image is one segment of her discourse that I have regarded as worth describing and emphasizing in my own visual description. The production of the text involves formal features that are traces of my interpretation. What the viewer "sees", in turn, is dependent on how I have interpreted that former discourse. Just as I drew upon my own interpretive procedures to explain how my interviewees drew upon their lived experiences, the viewers and readers of my interpretations will draw upon their own interpretative procedures to perform their own discourse analyses on my painting. "Images do not impose their own interpretations any more than words- the interpreter always bears some responsibility" (Fairclough, 2001, p. 75). As "readers" of my "text", the viewer puts

together what he/she reads in the text and what is “in” his/herself as the interpreter.

The text interpreter draws upon her assumptions and expectations to construct his/her interpretation of the text (Fairclough). Thus, the text interpretation is the interpretation of an interpretation, as “members’ resources” are drawn upon by both participant and analyst.

Not all images are equal; different images convey different meanings. My paintings present only one scene among many possible choices of images. Further my paintings integrate a written text as a sort of caption that is intended to connect and interact with the image and allot for deeper “reading” of the language.

Fairclough (2001) examines power relations by the media as power holders for the mass of the population; “the media operate as a means for the expression and reproduction of the power of the dominant class and bloc” (p. 43). And visual media evokes a hidden power that is implicit rather than explicit in terms of the messages that are communicated. It is through my use of media (embracing a variable definition of media) via the *medium* of painting that I deliberately disrupt the notion of media as implicit and/or subliminal messaging. Rather, my painting is a visual means of using language to explicate power within commonsense language structures. This oppositional discourse is called “anti-language” (Halliday, 1978) or oppositional language, which is used as a conscious alternative to dominant discourse types.

My examination of the phenomenon of living one’s expectations for another (in student teaching) attempts to reveal those mechanisms of practice that are commonly accepted in respects to expectations, knowledge, beliefs, social relationships, and social identities (Fairclough, 2001, p. 62). In the words of Michel Foucault, “Any system of

education is a political way of maintaining or modifying the appropriation of and of discourses, along with the knowledge and powers which they carry” (p.54). As my study explores, cooperating teachers’ perceptions of what it means to be to live one’s expectations for another reveal power implications between the cooperating teacher and student teacher. I examine what Fairclough calls the *inculcation*, the power behind the discourse, used by the cooperating teacher (likely unintentionally) as a means of exercising and preserving power. In turn, I use language (written and visual) as a process of communication and debate in an attempt to oppose and emancipate domination.

### **Mark Vagle’s Post-Intentional Phenomenology**

Merging phenomenology, critical discourse analysis, and arts-based research together results in significant research that cannot be carried out or achieved in the same ways separately. In my research, I needed a theoretical framework and research approach geared toward critical tenacities; suited to address complex, unstable, partial, and creative work; reflexive to include the researchers examination of her relationship with the phenomenon; and open, spontaneous, and reflective in its interpretive nature.

Treating phenomenology as a “dialogic philosophy” (Vagle, 2013, p. 149) (with critical discourse analysis and arts-based research), I extended its definition as a philosophy of lived experience towards a philosophy capable of being used toward critical ends. Thus, my research closely aligns with Mark Vagle’s conception of post-intentional phenomenology (2010a, b), embracing “a post-structural commitment such as seeing knowledge as partial, situated, endlessly deferred, and circulating through relations” (2013, p. 148).

Amidst the directions and changes to my identity as artist researcher in Phase Two, I continued to find reassurance and support in phenomenological knowing that research (and living) is a never-ending work in progress. I also embraced the tenets of phenomenology to slow down; to remain open; and to be present, which I specifically geared to my relationship with my research. Lastly, I supported my new artist identity with the Heideggerian view of hermeneutics that humans live in the world as interpretive beings, in a continuously interpreted world (Dahlberg & Dahlberg, 2003).

The progression towards a post-intentional approach to phenomenological research seemed a natural shift to me, as I broke from adherence to explicit research procedures to embrace art making as means for data collection and analysis. Using visual art, I was able to engage in and “dwell” with the data and interrogate it in active and sustained reflection (Finlay, 2008). Vagle makes a direct relation to phenomenal research as “craft” to speak to the many approaches of doing phenomenological research. “We need to resist the urge to follow a recipe and embrace the open searching, tinkering, and re-shaping that this important work requires” (Vagle, 2013, p. 138).

In reference to Vagle’s attempt to negate a lockstep method for conducting phenomenological research, I would recommend using the term “art” rather than “craft.” “The *art* of conducting phenomenological research” acknowledges the creative, open, subjective, original, complex, and expressive conception of phenomenology. To artists, the word “craft” connotes a technical process- one which can be easily replicated and in which expressive qualities are restrained amidst goals of universal design. To artists, the term “craft” is an insult, signifying that the work of the artist is unoriginal, easy,

repetitive, and cliché. Further, the term “craft” implies that the work (research) can be easily honed, mastered, and perfected. In craft, there is one answer, one product, and very specific skills to be mastered by merely following the steps from a master teacher. While Vagle advocates for “open searching, tinkering, and re-shaping” and for an interrogation of “in-between spaces” (p. 138) in phenomenological research, I believe the term “craft” misrepresents the uniqueness and complexity of phenomenological approaches. That being said, I appreciate the post-intentional re-conception of phenomenology as a creative act, especially as Vagle (2013) describes it here:

/Research/ is practiced in many different ways and produces all sorts of different representations—and like other artistic forms, whether it be the visual, the theatrical, the instrumental, sometimes what is produced tends toward the more linear, technical, and conventional and other times. (p. 4)

As mentioned in Phase One, phenomenology has been criticized for its emphasis on essence and the assumption that researchers are interested a universal truth that results in a predictive final outcome. In Phase One, I denied any sort of existence of an actual essence; however, I maintained a belief that research should involve an unending search for essence. In contrast, Vagle (2013) recommends reimagining phenomenology rather than defending essence; “The word /(essence)/carries so much baggage that it is difficult to convince skeptics otherwise” (p. 29). Focus, instead, should lay in *manifestations that come into being* (Heidegger) in the process of interpretation. Vagle (2013) states:

Whatever understanding is opened up through an investigation will always

move with and through the researcher's intentional relationships with the phenomenon—not simply in the researcher, in the participants, in the text, or in their power positions, but in the dynamic intentional relationships that tie participants, the researcher, the produced text, and their positionality together. (p. 31)

Further, within post-structural aspects of post-intentional phenomenology “lines of flight” (Deleuze & Guattari, 1987) conceive ideas, people, objects, etc. as “connected and interconnected in all sorts of unstable, changing, partial, fleeting ways.” In researching lived experience, knowledge “takes off” in unanticipated ways, freeing the research from theoretical and methodological boundaries. “Tentative manifestations” lead to “tentative understandings”, rather than essence, and allow the researcher to see possibilities of the phenomenon rather than its essential structure.

*Post-intentional* phenomenology, as mentioned in Phase One, refers to progress “after” or beyond intentionality; intentionality (like knowledge) is shifting partial, unstable, situated, and “endlessly deferred” (Vagle, 2013), as in post-structural studies. A (re)conception of research with added “post-ideas” (Vagle) aligns with the critical approaches that I use (via painting and exegesis) here in Phase Three. This *re-search* includes exploration of “in-between spaces”, where “some of the most generative and radical philosophical, theoretical, and methodological” work happens- situating the researcher on the “edges of things” (Vagle, 2013, p. 148). What Vagle is getting at is the potential for phenomenology to be radical, especially when situated in dialogue with a critical theoretical framework. Post-intentional phenomenology, therefore, serves as a catalyst for critical possibilities.

## Painting the impossible; A return to essence

*Ce qui veut dire que le visage humain n'a pas encore trouvé sa face et que c'est  
au peintre à lui donner.*

— Antonin Artaud, “Le Visage Humain” (“The Human Face”, 1947)

This quotation was written to accompany an exhibition of Artaud’s paintings, which translates to mean that the human face has not yet found its face and that it’s up to the painter to give it one.

Artaud’s declaration signifies that the task of the painter is to explore the human, and I interpret “human” mean the human lived experience. The philosophical debate around humanism was a central debate in post-Liberation France, 1947, as exemplified in Jean-Paul Sartre’s *Existentialism and Humanism* (1946/2007), Maurice Merleau-Ponty’s *Humanism and Terror* (1947), and Martin Heidegger’s *Letter on Humanism* (1949) (Brazil, 2013). To these phenomenologists, the question of the human was one that surpassed the boundaries of the spheres of aesthetics and politics in such a way as to suggest the inadequacy of their conceptual separation (Brazil). To painters, this interest in representing the human experience signified to strive to paint the impossible, or, as Samuel Beckett (1983) writes, “Le chose est impossible” (“the thing is impossible”) (p. 129). This impossible *thing* is both the object of in the painting and the task of the painter him/herself. It is the inescapable condition of essence that makes it impossible to perceive, and thus represent, the phenomenon of painting one’s (or another’s) self. However, it is through my research of lived experience, both my participants and my own, that I have found that even the slightest part of painting (or a painting) encompasses more humanity than any word on a page. I thereby end my dissertation with a befitting return

to an ongoing search for essence- a necessary and worthy, yet “impossible” quest in lifeworld research.



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